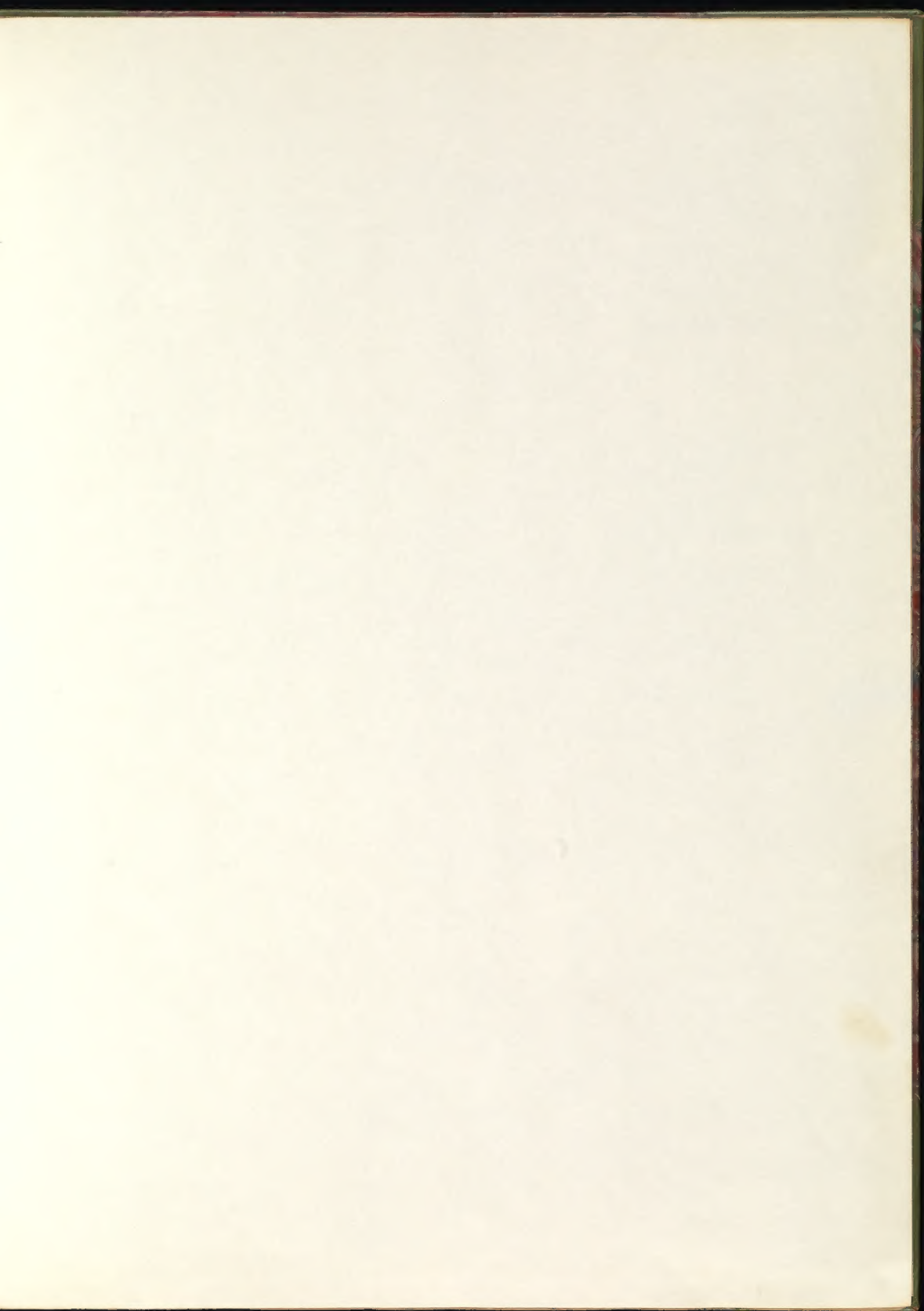
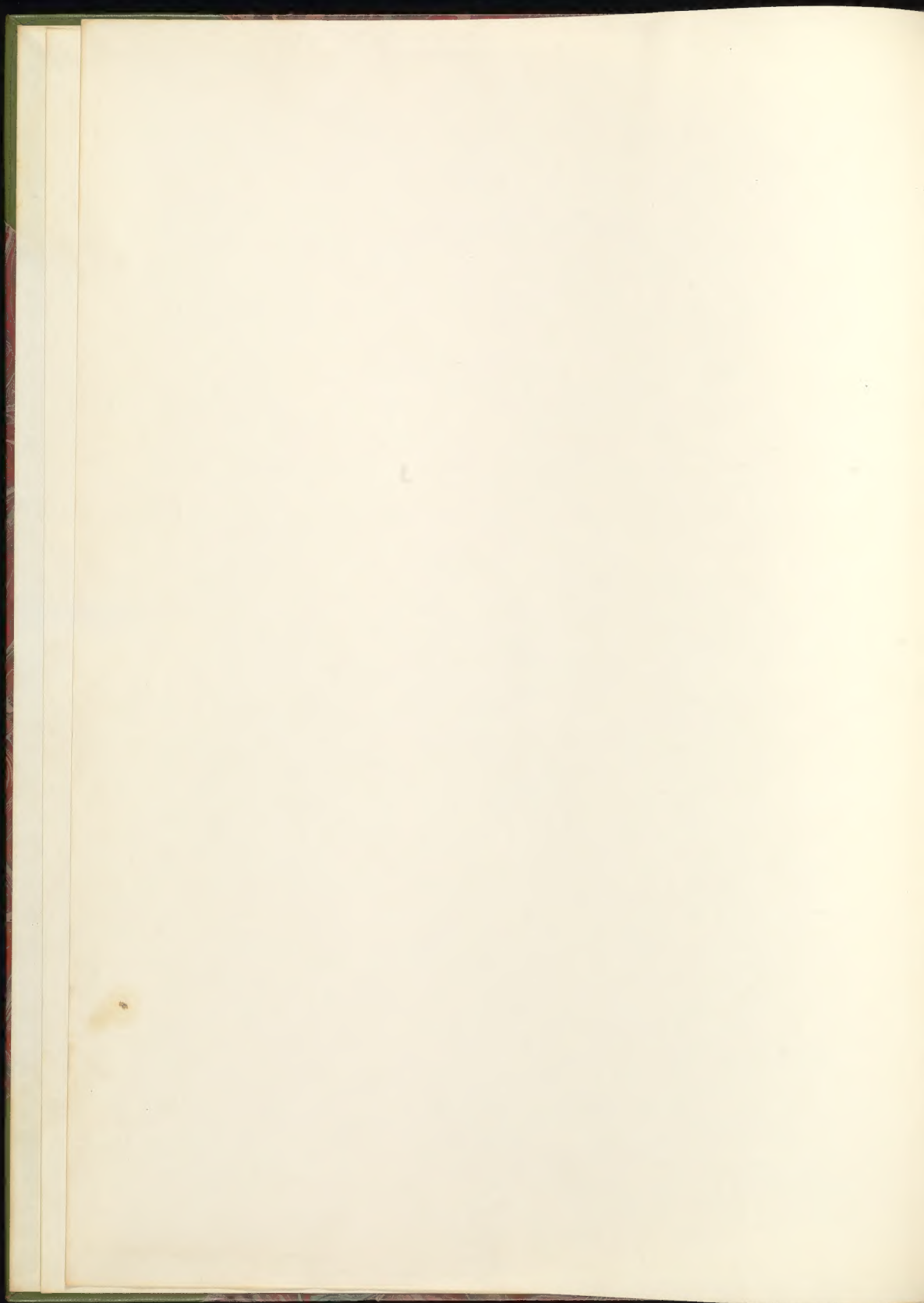


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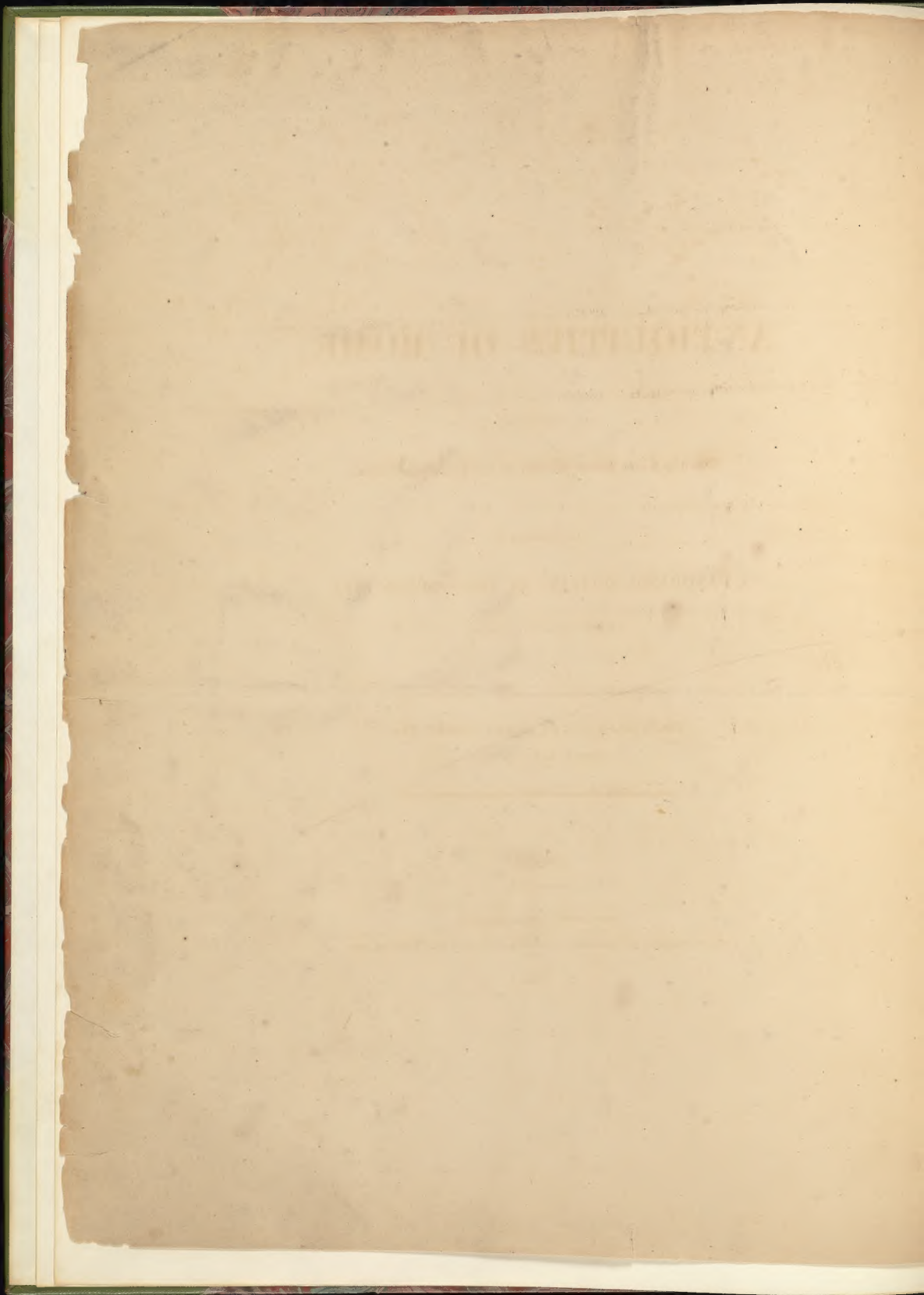




E. Scott Moore
1854

Q. S. Moore

February 23rd 1854



ANTIQUITIES OF ROME;

COMPRISING

Twenty-Four Select Views of its Principal Ruins:

ILLUSTRATED BY

A PANORAMIC OUTLINE OF THE MODERN CITY,

TAKEN FROM THE CAPITOL.

FROM DRAWINGS BY HENRY ABBOTT, Esq.

MADE IN THE YEAR 1818.

LONDON:

PRINTED BY JOHN TYLER, BATHONE PLACE,

AND PUBLISHED BY BALDWIN, CRADOCK, AND JOY, PATERNOSTER ROW.

1820.

ANALYTICAL TABLES OF ROMAN

AND GREEK HISTORY

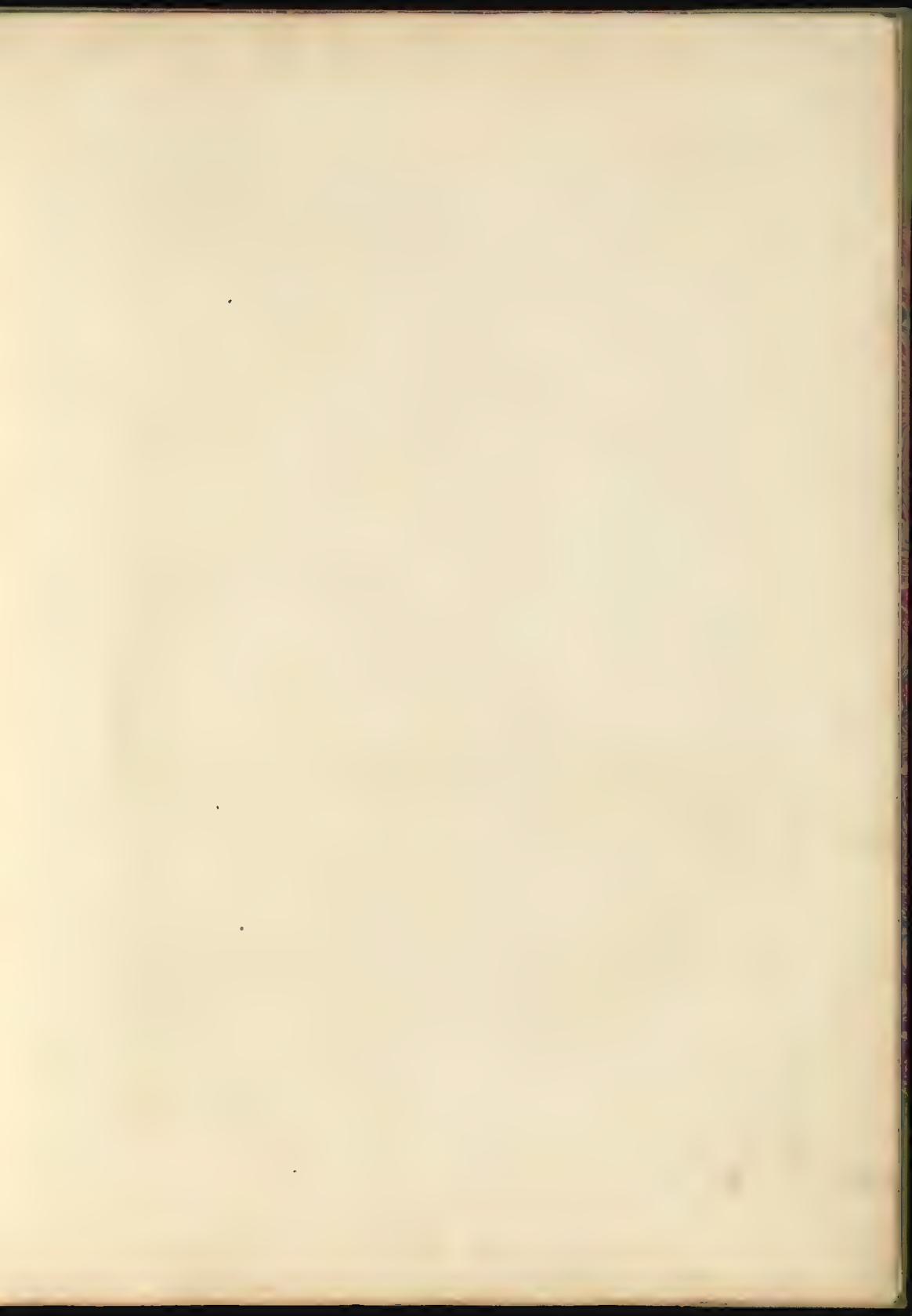
FROM THE FIRST TO THE LAST

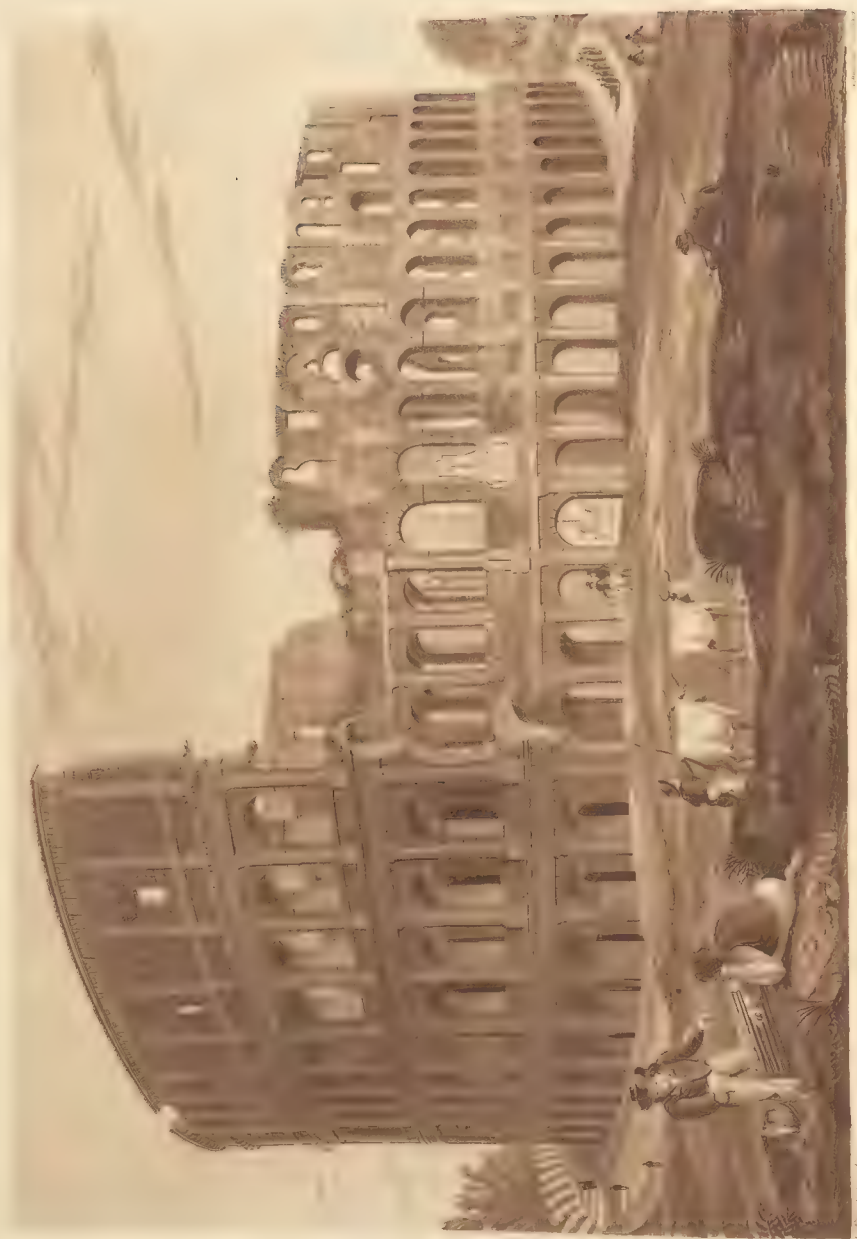
OF THE ROMAN EMPIRE

BY

JOHN H. MURRAY

1854





...lasts the gate, which is

...to

...and

...of pillars, Dione, Ictus, and

...in which are holes
...to suspend the vesting, or sacerdotal, during

...the wall. The stone is
...to each other.

...metal without entering the prison.

...in the year 72, and to
...Jews, and ten millions of Roman

...in the Golden Palace, in
...of his theatre. This in some time it was enlarged, and
...by an exhibit of some wild beasts, which were brought at once on the scene,
...slaughtered. The Jews, during their stay in Italy, dug to the foundation of this
...covering many of the bones and bones of the martyrs, which till then lay



COLISEUM.

Pope Benedict XIV, to whose active interference we owe the remains of this superb fabric, consecrated it by the erection of a Cross in the centre of the arena, (seen under the principal archway); and the marble inscription on the exterior contains, in Latin, the purport of the following lines:

"Stranger! this noble Amphitheatre claims thy veneration, less for its magnitude, architecture, and the ancient sports exhibited there, than for the blood of innumerable martyrs shed in it. Viewing this august monument of Roman greatness, detest the barbarity of Pagan Emperors, and admire the heroic magnanimity and firmness of the primitive Christians."

Many differences arise in computing the number of spectators which it was capable of containing assembled. The Encyclopedia, on the authority of some Italian works, computes it at 87,000, exclusive of the galleries and arcades above, which could contain 20,000 more; and Vasi, in his "Itineraria," repeats this fact: but on more correct research, it is found incapable of holding, in the seats, more than from 36,000 to 40,000, besides the galleries, which might contain 15,000 more. Its dimensions, according to the work of Carlo Fontana, published at the Hague in 1725, are thus:

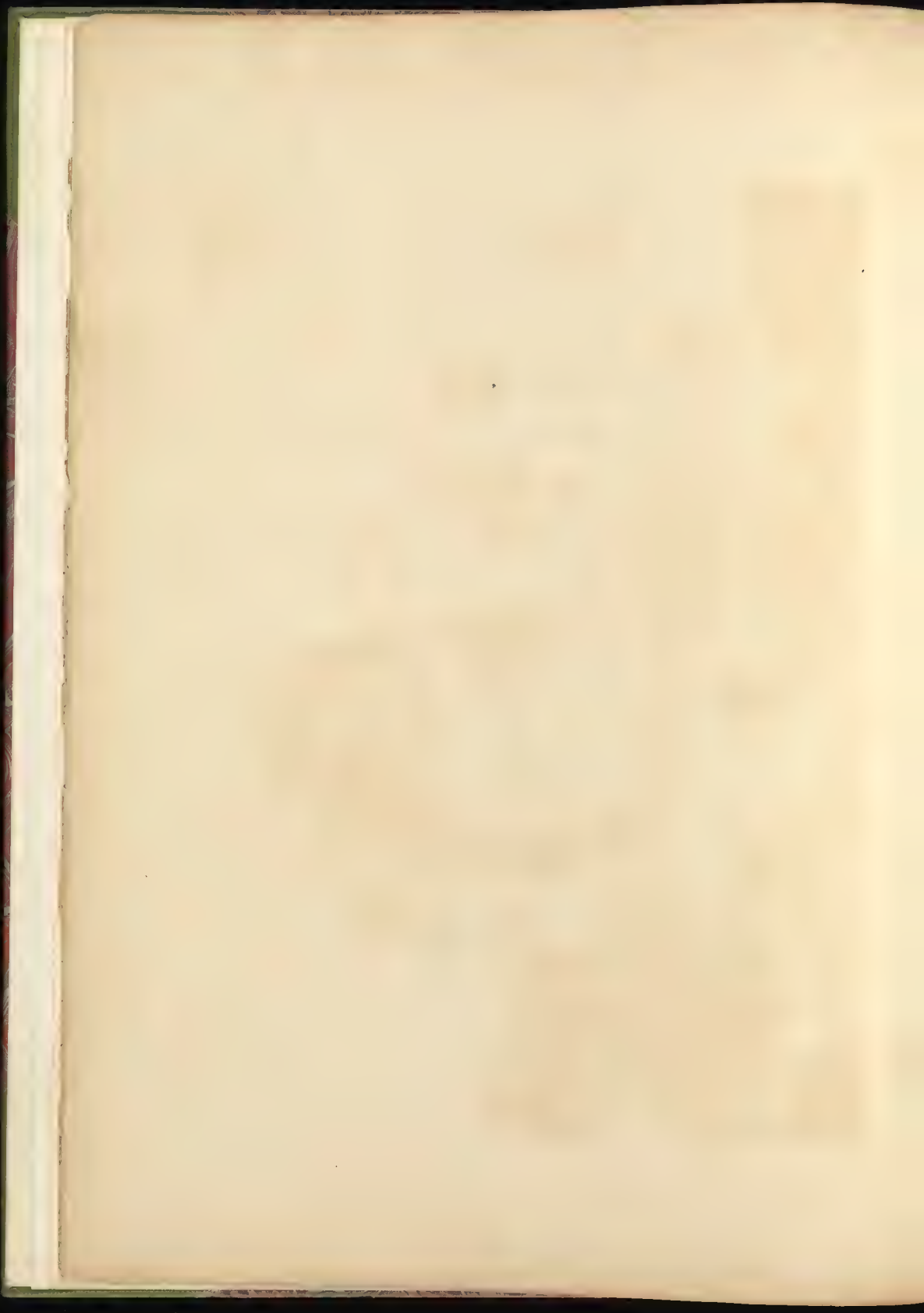
	Feet.
Extreme length - - - - -	560
Breadth - - - - -	467
Circumference - - - - -	1566
Length of the Arena 273 feet, breadth 173.	

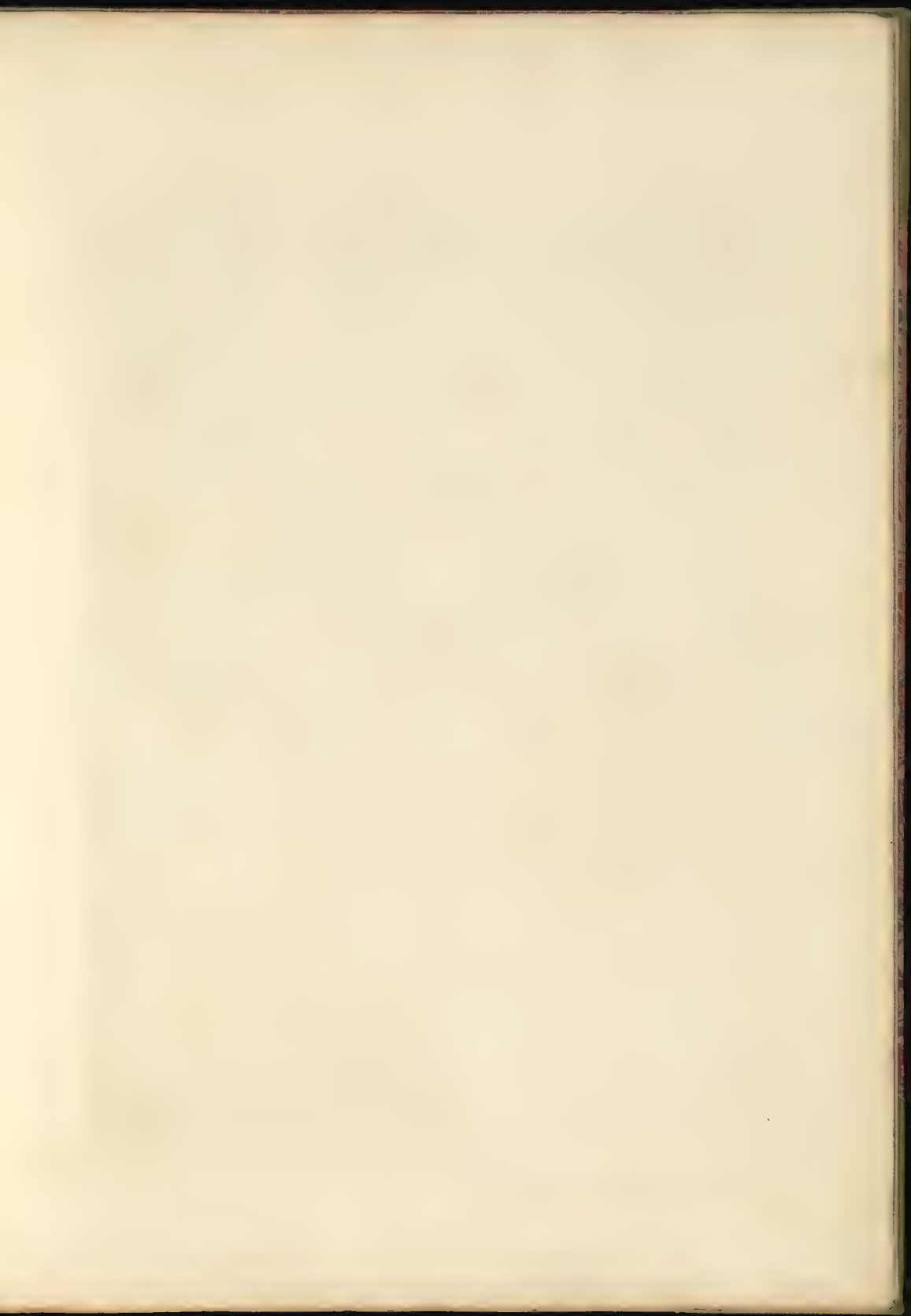
Its arcades, in the exterior, are graced with the three orders of pillars, (Doric, Ionic, and Corinthian,) surmounted by an attic with pilasters of Composite order.

Above the windows are observable modillions in regular order, between which are holes for receiving posts or poles of metal, which served to suspend the velaria, or sail-cloth, during the games, as a shelter from the sun and rain.

The shape of the Amphitheatre is oval, of which this View represents the one extremity.—The principal portals were only two, placed one at each extremity of the oval. The stone is Travertine, not cemented, but fastened by crows of iron which unite the surfaces to each other. It is supposed that the numerous holes visible in the arcades and pillars arose from the rapacity of the barbarians, in their endeavor to extract the metal without detaching the masonry.

The Emperor Flavius Vespasian is said to have begun this fabric in the year 72, and to have completed it in five years, employing 12,000 captive Jews, and ten millions of Roman scudi, or dollars. It gained the vulgar appellation of Coliseum, from the colossal bronze statue of Nero, which Vespasian removed from the vestibule where it stood in the Golden Palace, to grace the grand entrance of his new theatre. Titus, in whose time it was completed, dedicated it to his father, by an exhibition of 5000 wild beasts, which were brought at once on the arena, and there slaughtered. The French, during their stay in Italy, dug to the foundation of this fabric, discovering many valuable relics, and many feet of the masonry, which till then lay buried beneath the soil.







View of the Mosque of the Sun, Persia

THE TEMPLE OF THE SUN AND MOON.

THE TEMPLE OF THE SUN AND MOON, which still retains a small remnant of its walls, once the grandest monument in Rome, was built by the Emperor Adrian, who employed the celebrated Apollodorus, his architect, whose pride was so great, that he was not prudent to ask, in the completion of this Temple. The noble architect manifested, in daring to criticise the proportions of this new monument, the wisdom of his master, and operated in recalling him from his exile to Rome.

Before the erection of the Coliseum, stood the Vestibule of the Temple, which was devoutly recognised by Pope Nicholas I. as the place where the apostle Paul was detained before the power of Saint Paul, as recorded in the Acts of the Apostles. In the erection of a church called Santa Maria Nuova, or the Church of the Virgin, a class of Monks, whose orchards contain the Remains of the Temple, on the left of the altar-piece are deposited the remains of the Temple, which were used in reestablishing the Holy See at Rome in 1477, after it had been removed to Avignon in France.

The Temple was not clearly understood, and antiquarians differ in conjecture as to its original purpose. It was consecrated. The only remains are the lateral walls, and the central part, which is now required to be reversed, since a similar one on the opposite side, facing the East, is supposed to have been erected to Isis and Serapis; others, to Venus and Mars, and others, to the Sun and Moon—names by which it is now most commonly known. The Temple was the station of the colossal figure of Neptune, which was removed to the Amphitheatre before mentioned. The Emperor Vespasian, in the year 70, after the destruction of the Temple, devoted the site to a forum, and in the year 100, he dedicated the Temple to the Sun and Moon, by placing a festival in its honour, naming the one Sol, or Sun, and the other Luna, or Moon; and in the year 110, the Temple was erected to these two luminaries.

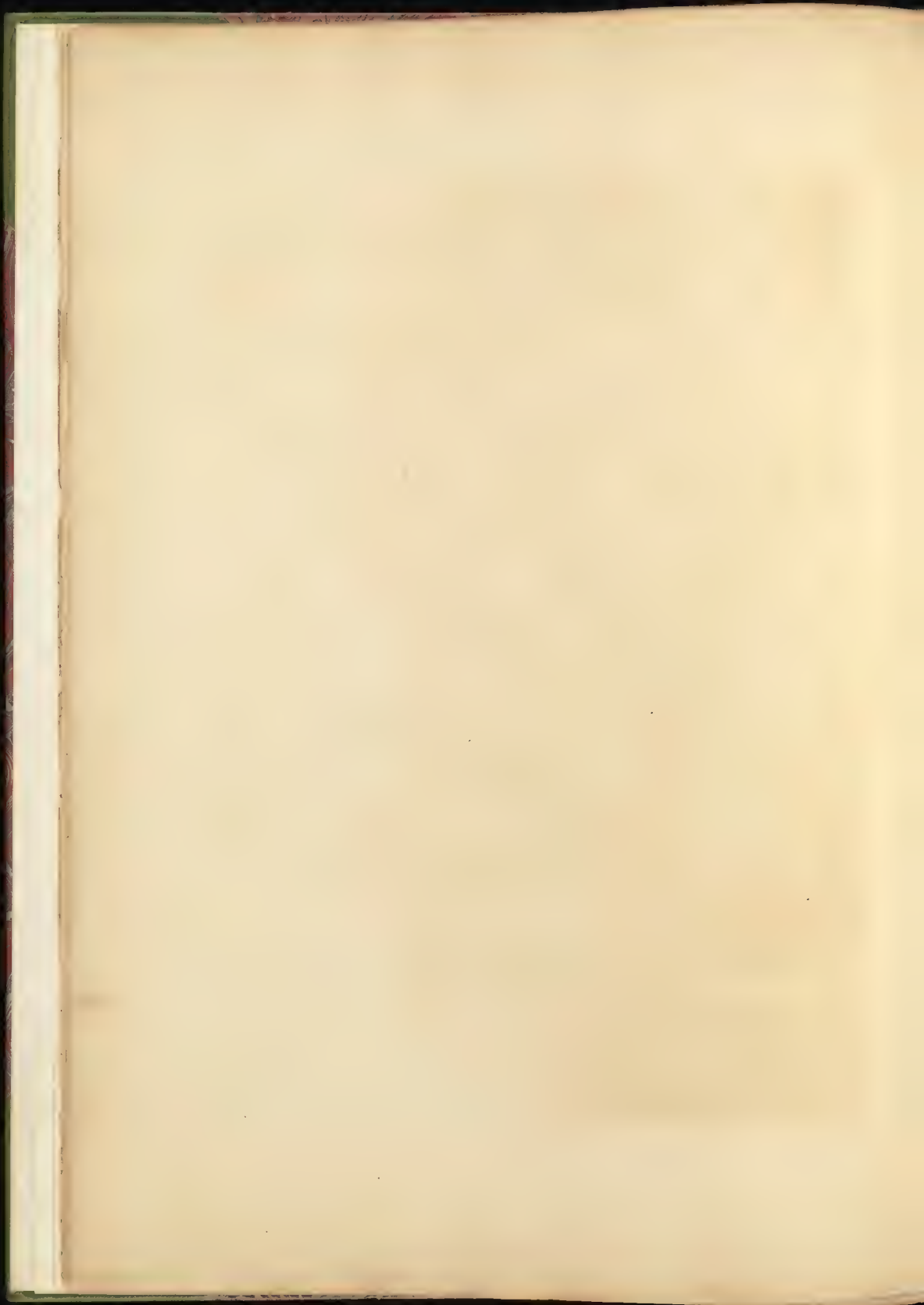


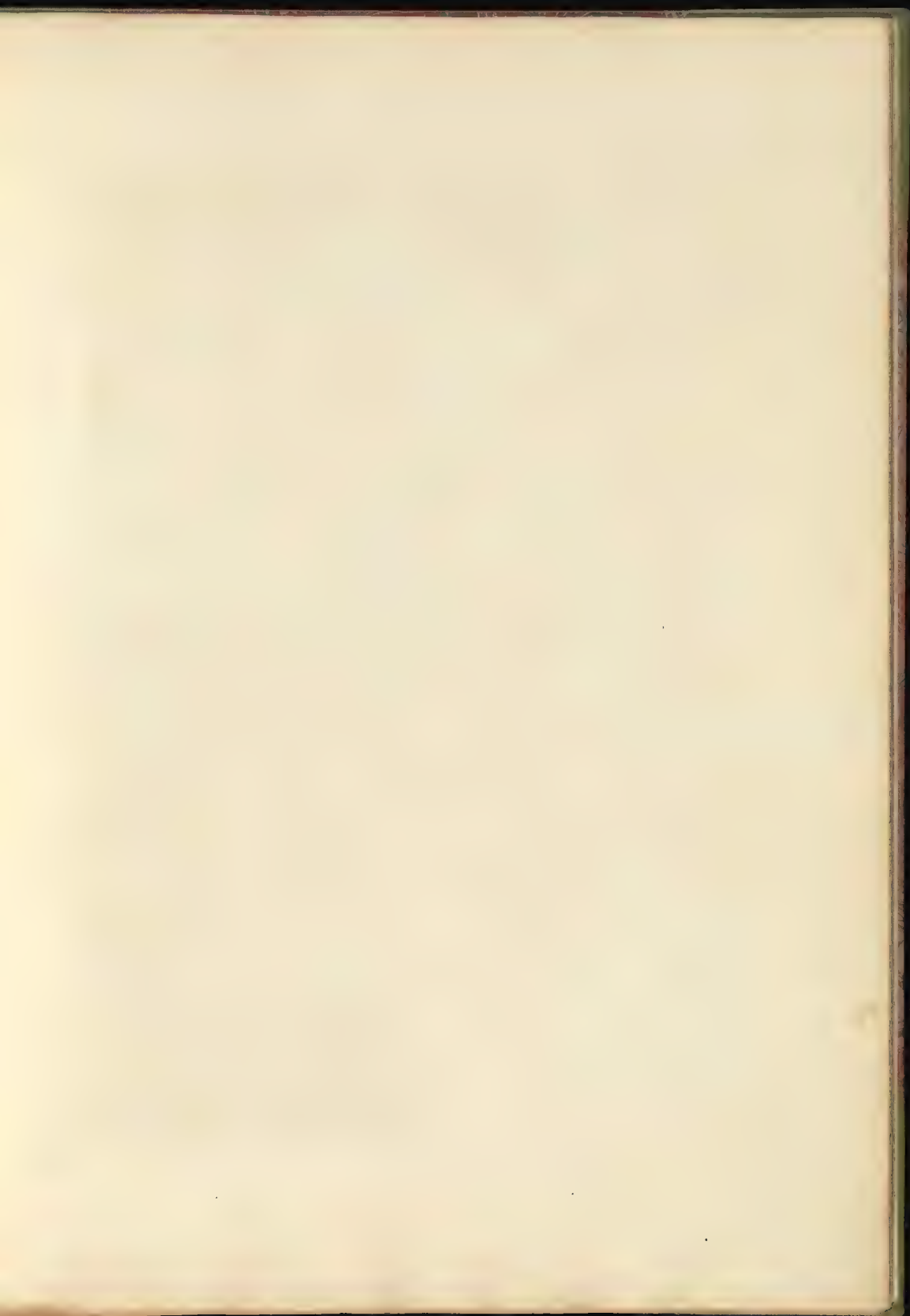
THE TEMPLE OF THE SUN AND MOON,

Which faces the Coliseum, offers but a small remaining portion of its walls, once the grandest and most magnificent of ancient Rome. It is said to have been built by the Emperor Adrian, on a model of his own, after having banished the celebrated Apollodorus his architect, whose advice, however, he thought it prudent to ask, in the completion of this Temple. The noble ingenuosness which the architect manifested, in daring to criticise the proportions of this new fabric, gained him the good-will of his master, and operated in recalling him from his exile to finish the work.

It is situated on a spot, where, before the erection of the Coliseum, stood the Vestibule of Nero's Golden House, a spot since most devoutly recognised by Pope Nicholas I. as the place where Simon Magus, the sorcerer, fell blasted before the power of Saint Paul, as recorded in Scripture. This recognition caused the erection of a church called Santa Maria Nuova, or *S^a Francesca Romana*, now in possession of a class of Monks, whose orchards contain the Ruin presented in this Plate. On the left of the altar-piece are deposited the remains of Pope Gregory XI, a pontiff who succeeded in re-establishing the Holy See at Rome in 1377, after seventy years, during which time it had been removed to Avignon in France.

The purpose of this Temple is not clearly understood, and antiquarians differ in conjecture as to the Deities to whom it was consecrated. The only remains are the lateral walls, and the hollow shell, or niche, which is joined reversely with a similar one on the opposite side, facing E. and W. Some pretend it to have been erected to Isis and Serapis; others, to Venus and Rome; and others, finally, to the Sun and Moon—names by which it is now most commonly known. The fact that gave rise to this supposition was the station of the colossal figure of Nero, in bronze, between this and the Amphitheatre before mentioned. The Emperors Vespasian and Titus, on erecting their theatre facing this statue, with the liberty so common in those days, divested Nero's Colossus of its head, and substituted that of Phœbus. Adrian subsequently taking similar freedom on erecting his Temple, defeated the last idea, by placing a female figure on the opposite side, naming the one Sol, or Sun, and the other Luna, or Moon; hence it is presumed that the Temple was erected to these two luminaries.







Picture of the Camera
View of the Camera, interior of the Camera





PALACE OF THE CÆSARS.

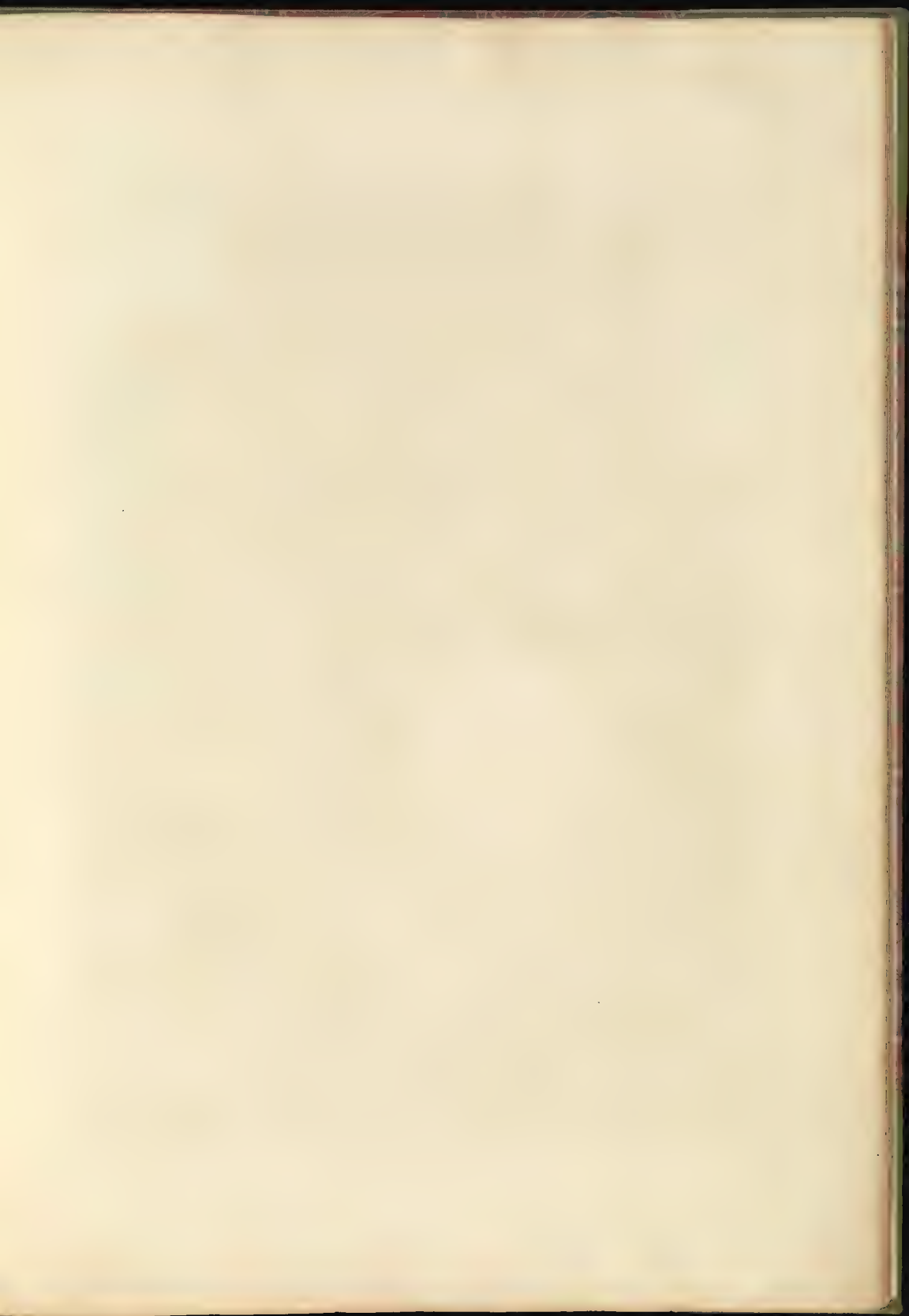
Who has not heard of the Mount Palatine, and the early fame of that city which became the mistress of the world? The herdsman Faustulus, the protector of the infant Romulus, is said to have tenanted this spot. Romulus, in his turn, commenced his city on the Palatine, and his brother began his on the Aventine adjoining. Tiberius, in after-times, increased the palace which his predecessors occupied; as did Caligula, who prolonged it to the Forum, and united it to the Capitol by a bridge which his successor Claudius destroyed. Nero, whose ideas of grandeur knew no bounds, increased this hereditary pile, till it covered the whole of the Palatine, the Celian and Esquiline Mounts, with the intervening plains; thus occupying the space of one half of Rome itself. The luxury and splendor which reigned within and without, gave it the title of the Golden House of Nero—a title which that prodigal Emperor himself seemed to recognise as just, when he exclaimed, "I am now lodged like a man."

The entrance to this Palace was opposite the Temple of Peace and the Via Sacra, and in its vestibule stood the colossal statue of Nero, which, after the demolition of the Palace, gave the name to the amphitheatre of Vespasian. The Baths, the Arch of Titus, and the Temple of Peace, were also raised out of part of its ruins, for the military genius of Vespasian led him to esteem this fabric too stupendous even for an Emperor of the Romans. It is not ascertained what change it underwent after the death of Nero, under Galba, Otho, and Vitellius, yet no doubt remains that Vespasian and Titus were the first that contributed materially to reduce its dimensions. Trajan stripped it of its rich ornaments, which he applied to adorn the Temple of Jupiter Capitolinus: hence the Palace was once more reduced to the limits of the Palatine Hill alone; and even these dimensions appearing too grand to the reflecting and pious Antonine, the principal entrance was, at his order, shut up, and he inhabited alone the house of Tiberius.—Commodus destroyed another wing, but, it is supposed, restored it, as it afterwards took the name of the House or Palace of Commodus.

History, after this period, is silent with regard to this Palace, till the seat of empire was transferred to Byzantium by Constantine; and this period commences with the irruptions of barbarous nations, and the sackage of Rome, in which this, with many another noble fabric, fell to ground, leaving posterity nothing but broken walls and ruin piled on ruin, to amaze the architect, and enforce the reflexions of the moralist on the transitory grandeur of the world.

The View here given is taken on the steps leading to the church and monastery of Santo Gregorio, and the figures represent the holy brothers walking in procession, and solemnly chaunting in their appropriate hoods.







W. Verelsteden del.

Published for the Author at 10, Newman St. Strand, W. 1842

ARCH OF TITUS.

This monument, erected by the Senate and People to the warlike conqueror of Judea, is esteemed a fine specimen, though much decayed, of the workmanship of ancient days. Its original style consisted of a simple arch supported on each side by four columns, two on each side of the arch. These columns are of Composite order, and the shafts lined; the ornaments are excellent, and the bass-reliefs, though much injured, are of the finest and boldest style. The arch contains the figure of the river Jordan, represented by an old man carried by four satyrs, and followed by figures of oxen led to sacrifice, typifying the subjugation of Judea by Titus. Under the archway, on either side, are figures, the one set representing the golden table, the silver trumpets, and the golden altar, with other appurtenances of the Temple of Jerusalem; the other side carrying the bass-reliefs of Titus, and a triumphal car drawn by four horses, led on by a chariot, and preceded by many of his soldiers. The vault of this Arch presents, amongst the beautiful modillions which grace it, the Apotheosis of this Emperor, ascending to heaven created to his memory after his death.

The Porte contains a portrait of the good Roman characters which still remain on the title; and a gateway on the right, called the Porta dei Judei, because the sons of Israel who came to admire the Arch, by passing through this outlet, save themselves the imaginary distance of passing under a monument erected to commemorate their subjugation.

The distance contains the vestiges of the Temple of Jupiter Stator, and the portion of the Circus Capentinus, with the intermediate ground of the Forum. The Via Sacra passed on one side between this Arch and the Temple of Antonin, and running directly in front of the Temple of Peace, divided the Forum into two parts. Some remains of this road were supposed to have been discovered, on digging to the foundation of the three pillars under the walls of the Capitol, known by the title of the Temple of Jupiter Tonans.

ERRATA.

Line 15. for *Judei* read *Gauls*. Line 19. for *Idem* read *Girva*.



ARCH OF TITUS.

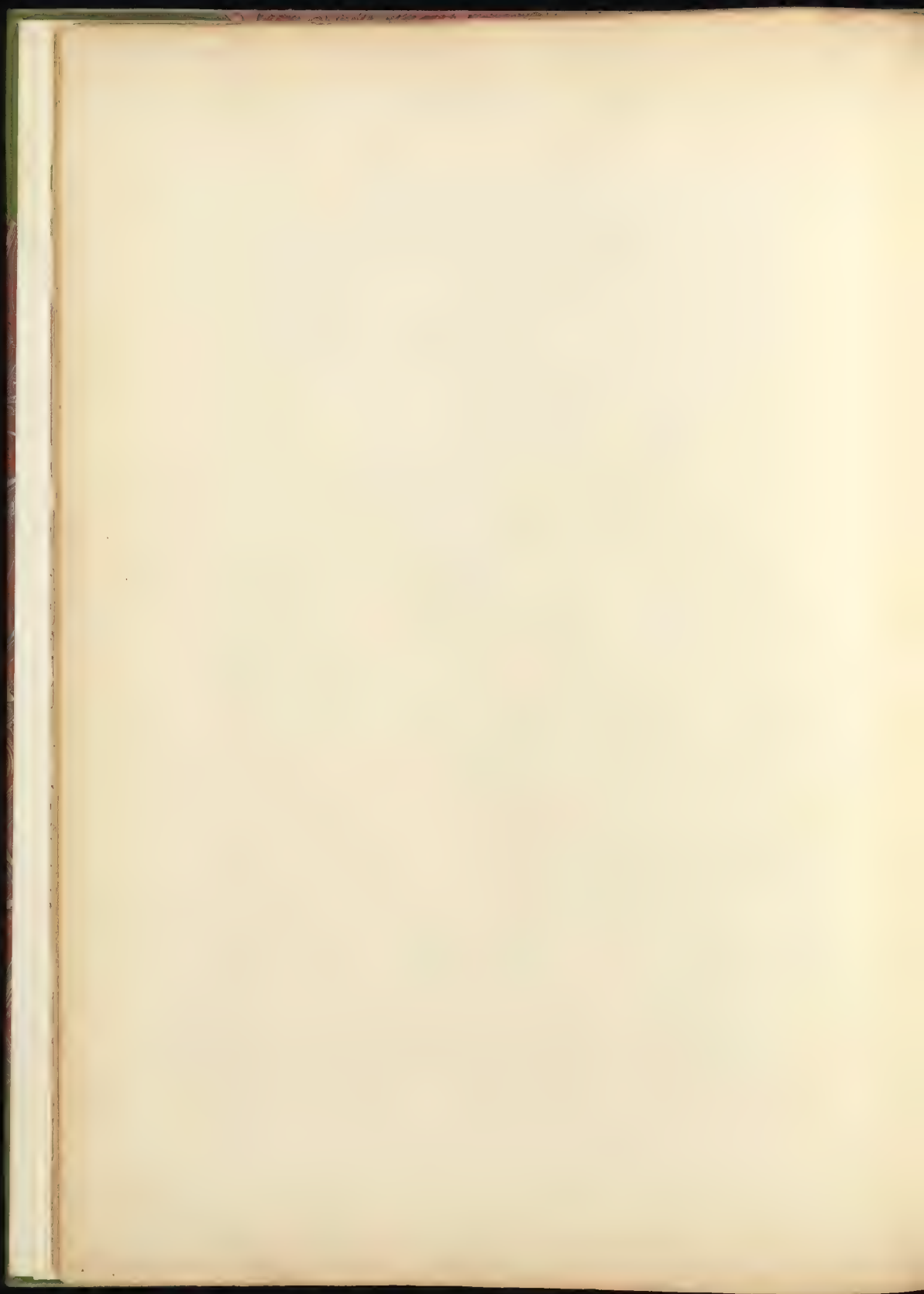
This monument, erected by the Senate and People to the warlike conqueror of Judea, is esteemed a fine specimen, though much decayed, of the workmanship of ancient days. Its original style was that of a simple arch supported on each side by four columns, two on each side of the arch. These columns are of Composite order, and the shafts fluted: the ornaments are excellent; and the basso-relievos, though much injured, are of the finest and boldest style. The freize contains the figure of the river Jordan, represented by an old man carried by four others, and followed by figures of oxen led to sacrifice, typifying the subjugation of Judea by Titus. Under the archway, on either side, are figures, the one set representing the golden table, the silver trumpets, and the candelabra of gold, with other appurtenances of the Temple of Jerusalem: the opposite side contains the basso-relievos of Titus, and a triumphal car drawn by four horses abreast, crowned by Fame, and preceded by many of his soldiers. The route of this Arch presents, amongst the beautiful modillions which grace it, the Apotheosis of this Emperor, indicating the monument to have been erected to his memory, after his death.

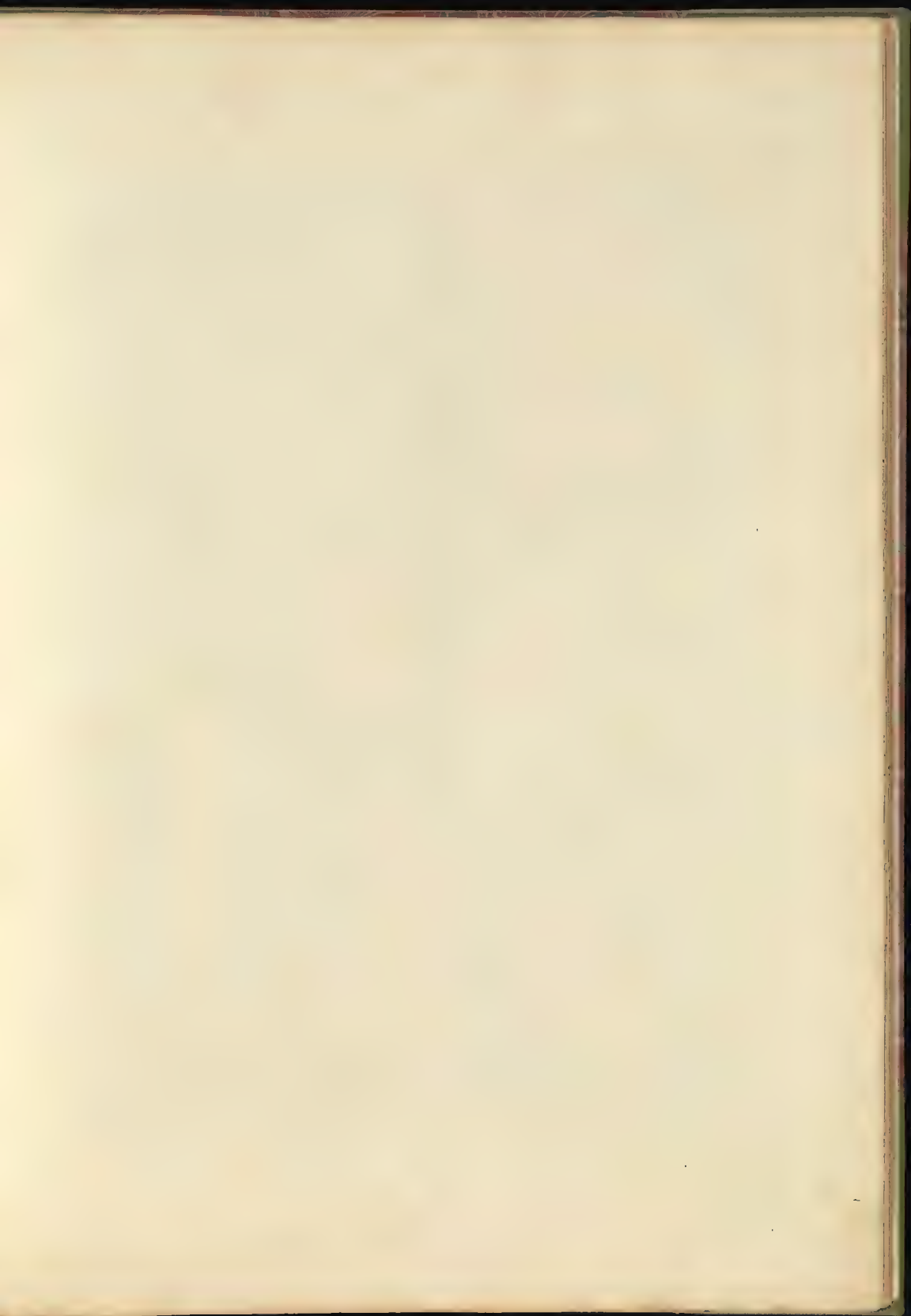
The Plate contains a portrait of the old Roman characters which still remain on the attic; and a gateway on the right, called the *Porta dei Judei*, because the sons of Israel who come to admire this Arch, by escaping through this outlet, save themselves the imaginary disgrace of passing under a monument erected to commemorate their subjugation.

The distance contains the vestiges of the Temple of Jupiter Stator, and the portion of the *Divus Capitolinus*, with the intermediate ground of the Forum. The *Via Sacra* passed on one side between this Arch and the Temple of Adrian, and running directly in front of the Temple of Peace, divided the Forum into two parts. Some remains of this road were supposed to have been discovered, on digging to the foundation of the three pillars under the walls of the Capitol, known by the title of the Temple of Jupiter Tonans.

ERRATA.

Line 15. for *Judei* read *Giudei*. Line 19. for *Idem* read *Civis*.







Chamaea ¹ *puberula* *hook. & arnott*

THE PIAZZA DEL POPOLO.

which receives the traveller, for the first time, within the walls of Rome, presents at once, in its wide extent, an Egyptian obelisk and three churches: one of which (Santa Maria del Popolo) stands on the left of the gate, and the two others to land the obelisk, viz. the Monte Santo, and the Santa Maria in Montesanto. These churches form the angles of three of the principal streets of Rome, which radiate in straight lines from the Piazza: the one on the right, 'Strada di Ripetta,' along the Tiber; then on the left, Strada Bocca Leone, leading to the Piazza di Spagna; and in the centre, between the churches, the celebrated Strada del Corso. Pursuing the latter, the eye is conducted successively over a range of magnificent churches and palaces on either side, interspersed with modern buildings, who bestow dignity to the Corso—a street otherwise of no extraordinary interest.

The first object of antiquity is the subject of the annexed Plate, as it stands in a square of the Corso, in which is the chief post office of Rome.

THE COLUMN OF ANTONINE,

built in the ancient Forum of Antonine, thus, was by the senate and people erected to commemorate the Victories gained by Marcus Aurelius over the Marcomanni, Sarmatians, and other barbarous nations of Germany; and afterwards dedicated by him to his father-in-law Antonine, whose name it still bears.

This Column, which is of Doric order, at first sight strikes the spectator, regarding it from the Piazza, as being thicker at the summit than at the base. Only one fourth of an inch in diameter less above than below, really exists: and the effect is no doubt an illusion of optics caused by the acute angle at which alone it can be viewed, and the disproportionate size of the

The embellishments of Antonine's arena bear traced in the bold relief of figures in the spiral flocks of the shaft, which is composed of 28 pieces of white marble, and illuminated by 41

On the summit stands the brazen colossus statue of St. Paul, usurping the station once forsook that of Antonine.

The ancient pedestal on which suffered in the different conflagrations of the city, was restored by Pope Sixtus V. The corner of the square is formed by the Chigi Palace, beyond which is that of Vasquez, and the Monte Citorio.



THE PIAZZA DEL POPOLO,

which receives the traveller, for the first time, within the walls of Rome, presents at once, in its wide extent, an Egyptian obelisk and three churches; one of which (Santa M^e del Popolo) stands on the left of the gate, and the two others behind the obelisk, viz. the Monte Santo, and the Saⁿ M^o di Miracoli). These churches form the angles of three of the principal streets of Rome, which radiate in straight lines from the Piazza; the one on the right, (Strada di Ripetta,) along the Tiber; that on the left, (Strada Babuino,) leading to the Piazza di Spagna; and in the centre, between the churches, the celebrated Strada del Corso. Pursuing the latter, the eye is conducted successively over a range of magnificent churches and palaces on either side, intermixed with ordinary buildings, which give dignity to the Corso—a street otherwise of no extraordinary dimensions.

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THE COLUMN OF ANTONINE,

built in the ancient Forum of Antoninus Pius, was by the senate and people erected to commemorate the victories gained by Marcus Aurelius over the Marcomanni, Sarmatians, and other barbarous nations of Germany; and afterwards dedicated by him to his father-in-law Antoninus, whose name it still bears.

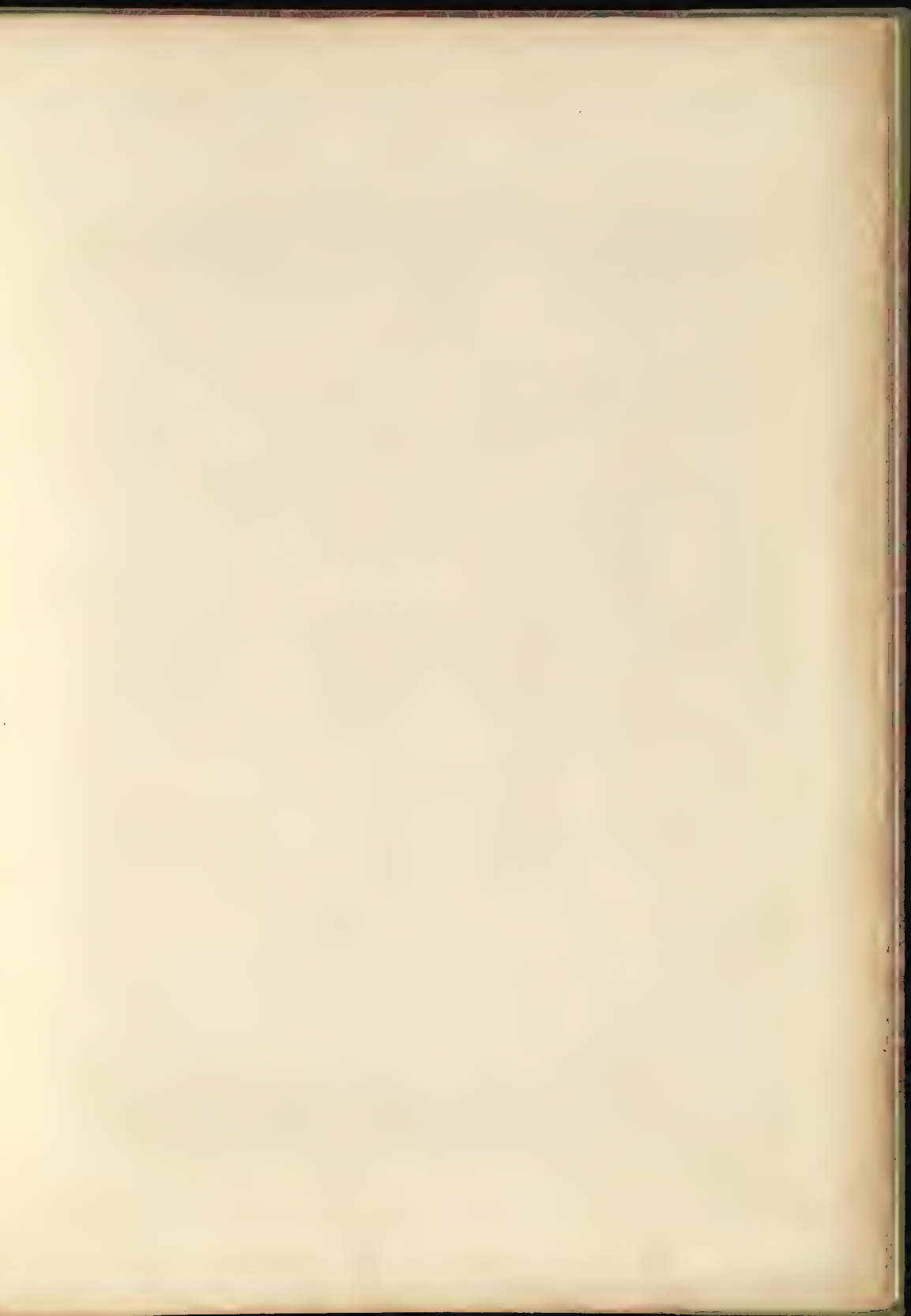
This Column, which is of Doric order, at first sight strikes the spectator, regarding it from the Piazza, as being thicker at the summit than at the base. Only one fourth of an inch in diameter less above than below, really exists; and the effect is no doubt an illusion of optics caused by the acute angle at which alone it can be viewed, and the disproportionate size of the capital.

The achievements of Antonine are to be traced in the bold relieve of figures in the spiral lines of the shaft, which is composed of 28 pieces of white marble, and illuminated by 41 small windows.

On the summit stands the brazen colossal statue of St. Paul, usurping the station once held by that of Antonine.

The ancient pedestal having suffered in the different conflagrations of the city, was restored by Pope Sixtus V. The corner of the square is formed by the Chigi Palace, beyond which is that of Vicegerente, and the Monte Citorio.







Column of Trajan

PILLAR AND FORUM OF TRIGAN

Pursuing the line of the Corso, on quitting the Piazza del Popolo, passing the French Academy and the Doria Palace, we come to the Piazza del Gesù, the street called Via del Gesù. On the right is one of the most important buildings in Rome.

Left, leads to the Forum and Pillar of TRIGAN.

This Column is one of the only celebrated monuments to be reckoned the finest which the world ever knew. It was erected by the Emperor Trajan, in commemoration of his victories over the Dacians, who, like that of Antonine, contained his ashes in a column, erected by the Emperor.

The details of Trajan's first and second expeditions are recorded in this war.

The order of this shaft is Doric, its height 100 feet, and is composed of 14 white marble. Eight large blocks of marble form the pedestal, which is on the left.

above the pavement; being 35 less than those of St. Paul on the Column of Antonine.

The Forum, of which little but the pavement, and a few broken pillars faced by Heron, are now observable, contained, besides the pillar, which marks the spot of the Temple, a Basilica, the Atrian Library, and the Praetorian Arch, and the Temple of Mars.

From the Basilica. This Forum was the best and richest of ancient Rome.

The church on the left is one of the two which decorate the ancient Piazza. It is the Chiesa di Santa Maria di Loreto, built by the celebrated Antonio di Sangallo. The fountain on the right is the Fontana di Santa Maria di Loreto.

These Views were taken in winter, a period of much and continued rain. The circumstance, together with the nature of the Drawings, with sufficient attention to the tradition to the popular idea of an Italian sky.



PILLAR AND FORUM OF TRAJAN.

Pursuing the line of the Corso, on quitting the Column and Place of Antonine, and passing the French Academy and the Doria Palace, we arrive in the Piazza Venezia, and the broad street called Via del Gesù. On the left is one of the palaces of Torlonia, and facing it, that of the Emperor of Austria, called the Palazzo di Venezia; the narrow street beyond this, on the left, leads to the FORUM AND PILLAR OF TRAJAN.

This Column is one of the only celebrated monuments, left entire, of ancient grandeur, reckoned the finest which the world ever knew: it was erected by the senate and Roman people to Trajan, in commemoration of his victories over the Daci, about the year of Christ 100; and like that of Antonine, contained his ashes in a golden urn. The basso relievos, less prominent than those of Antonine, are much preferred for the goodness of their execution, and contain the details of Trajan's first and second expeditions, and the victories gained by him over Decabalus in this war.

The order of this shaft is Doric, its height 8 diameters, and is composed of 34 pieces of white marble. Eight large blocks of marble form the pedestal, which is of Corinthian order. The bronze statue of St. Peter has supplanted that of Trajan, whose head towers 140 feet above the pavement; being 35 less than that of St. Paul on the Column of Antonine.

The Forum, of which little but the pavement, and a few broken pillars found by the French, are now observable, contained, besides this pillar, which then occupied its centre, a Temple, a Basilica, the Alipian Library, and four Triumphal Arches, one at each corner; besides an infinity of bronze and other statues, amongst which was the equestrian figure of Trajan, facing the Basilica. This Forum was the finest and richest of ancient Rome, built by the famous architect Apollodorus.

The church on the left is one of the two which decorate the modern forum, called Santa Maria di Loreto, built by the celebrated Antonio di Sangallo. The lantern was the invention of Giacomo di Duca.

These Views were taken in winter, a period of much and continued rain at Rome: this circumstance, together with the nature of the Drawings, will sufficiently account for the contradiction to the popular idea of an Italian sky.

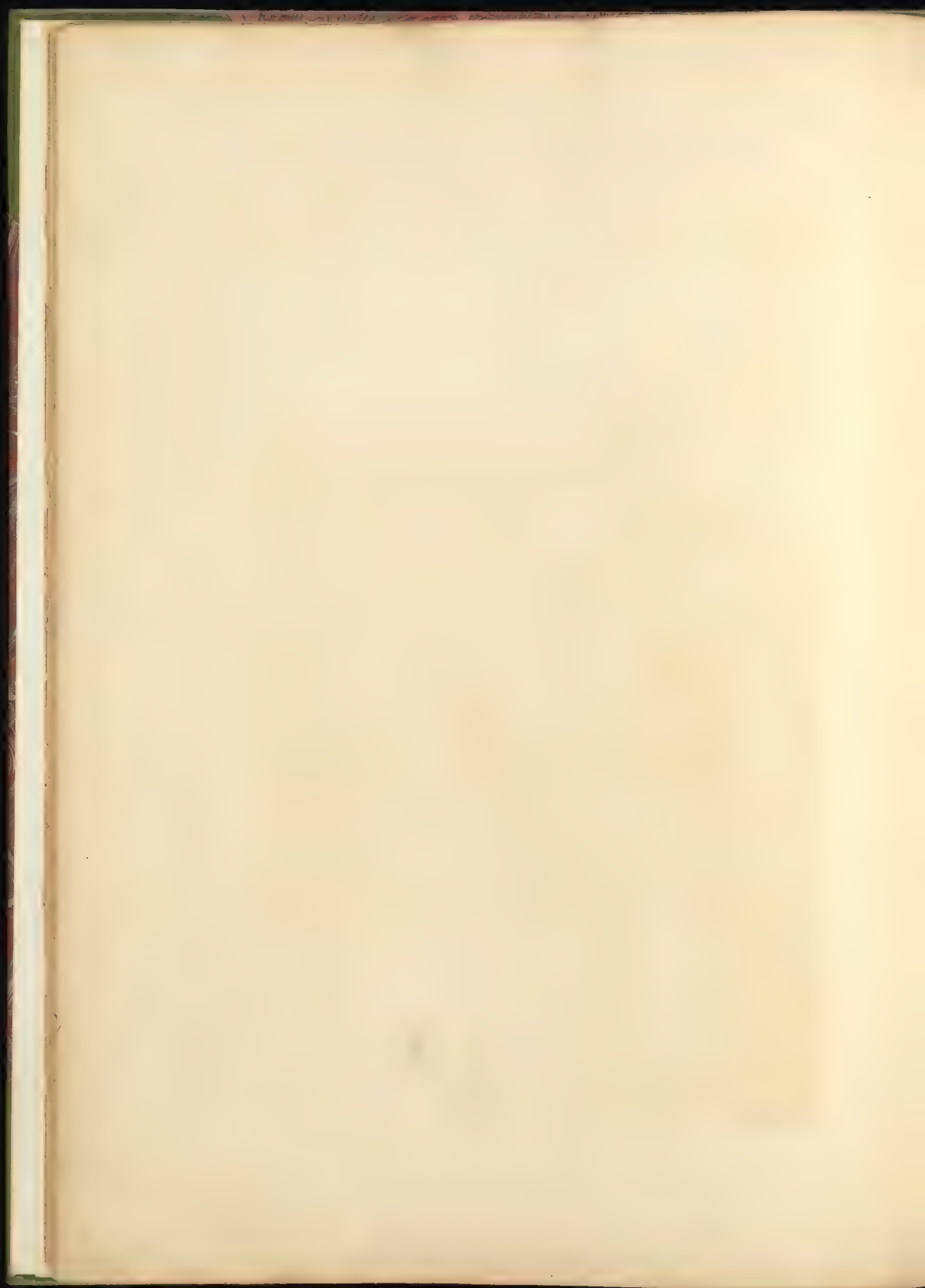






Fig. 1. Temple of Peace





ARCH OF CONSTANTINE.

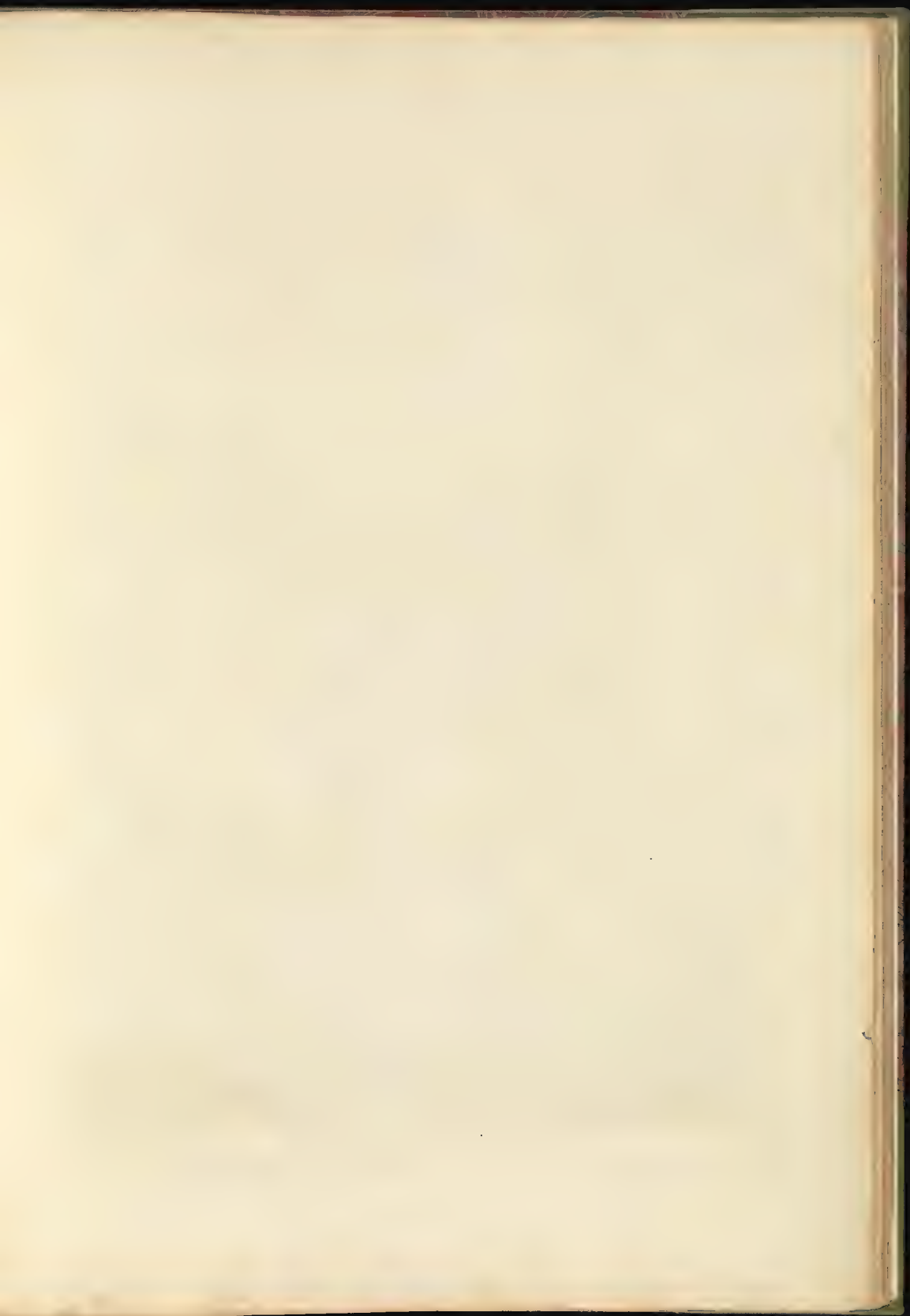
This Arch, situated on the Palatine Hill between the Palace of the Cæsars and the Coliseum, was erected by the Senate and People in honor of the victory which Constantine gained over Maxentius at Ponte Molle, and which put him in possession of Rome.

This turbulent period has little to offer in the Fine Arts, as may be seen by the specimens on this Arch, contrasted with the basso relievos, twenty in number, taken from the old Arch of Trajan, which exhibit the deeds of that warlike Emperor in the finest workmanship of ancient times. Of this sort are the ten quadrangular tablets on the attic, five of which can only be seen in this View, together with eight round medallions placed in pairs over each of the smaller arches, and the two large squares on the walls supporting the large central arch. The eight figures of the captive Daci, of which four only are seen, were decapitated by Lorenzino de Medici, and the heads carried to Florence: they were restored, under Clement XIII^a. by Pietro Bracci, after the ancient models.

Under the principal archway are seen the remains of a Fountain, called the Meta Sudans, used, no doubt, as an accommodation to the spectators and gladiators who assembled to celebrate the games in the neighbouring amphitheatre.

The Plate presents the state in which the French left this Arch, till then buried about twelve feet under the earth. On the right we just catch a portion of the Coliseum. The distance presents the site of the vast Baths of Titus; and on the left stands a portion of the Temple of Adrian, called, commonly, that of Venus and Rome.







Colosseum.

Engraved by J. G. Smith.





COLISEUM,

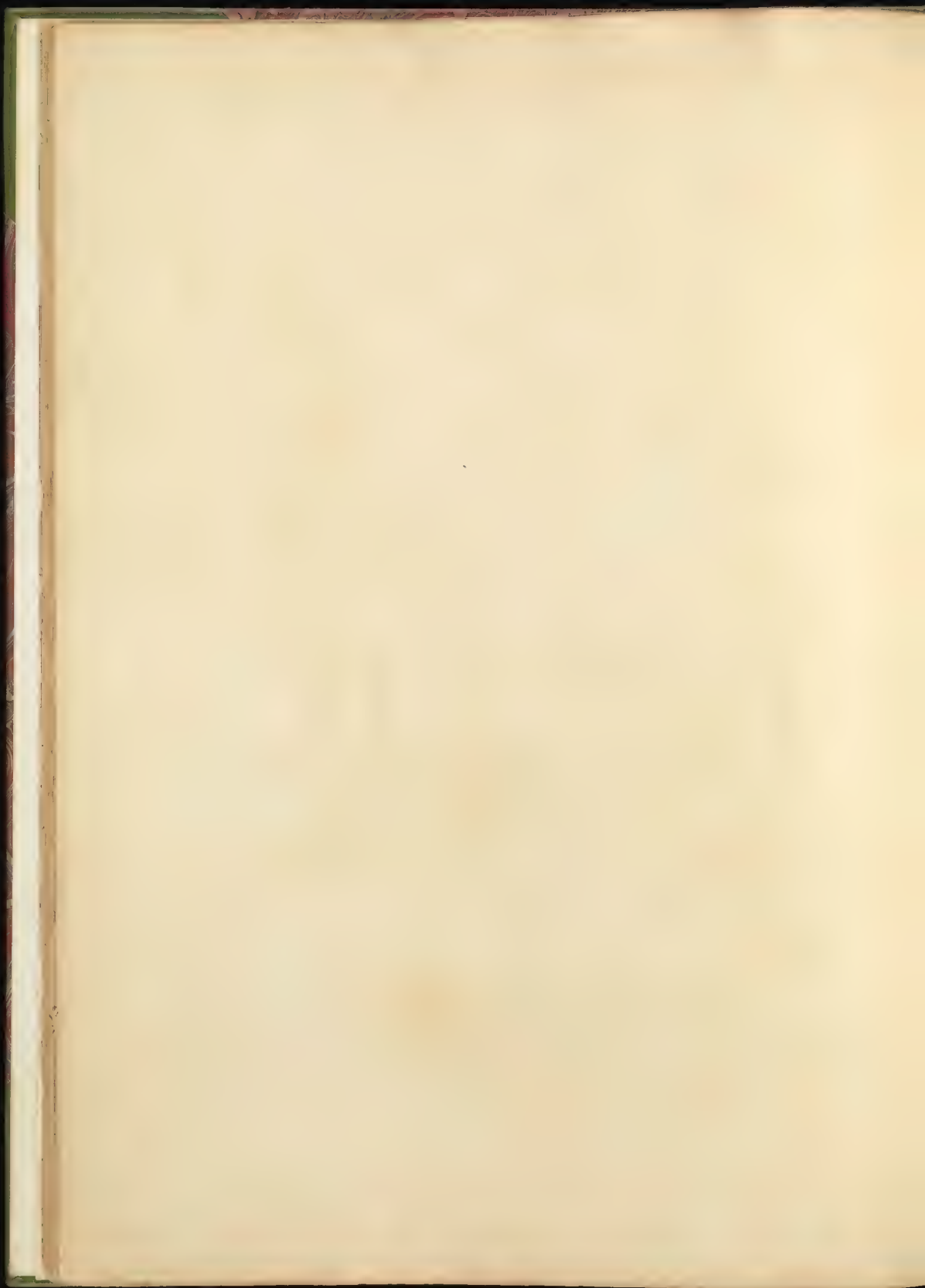
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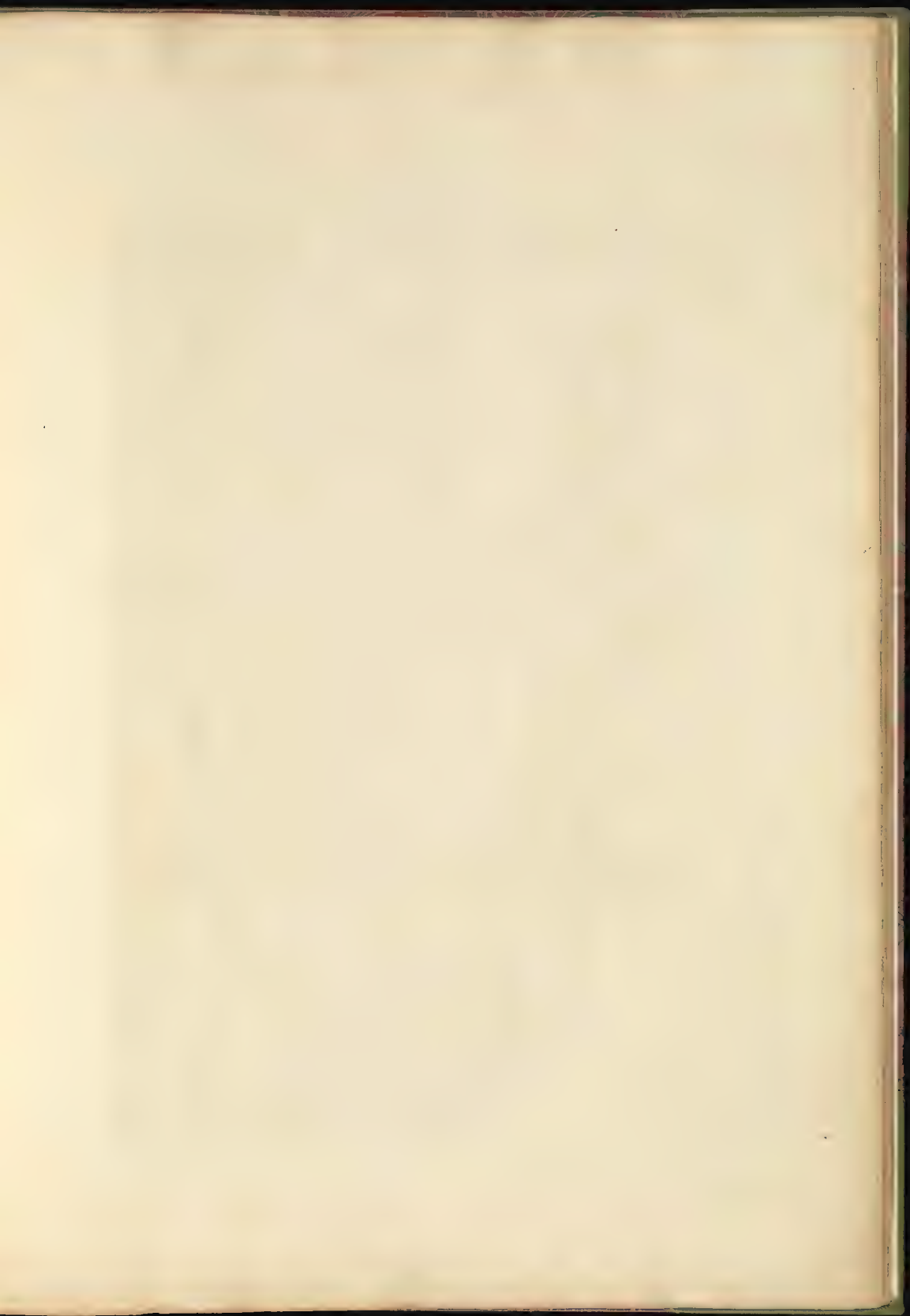
"Proceeding along the Via Sacra, we behold the Amphitheatre of Vespasian and Titus, now called the Coliseum. Never did human art present to the eye a fabric so well calculated, by its size and form, to surprise and delight. Let the spectator first place himself on the north, and contemplate that side which depredation, barbarism, and ages have spared; he will behold, with admiration, its wonderful extent, well-proportioned stories, and flying lines, that retire and vanish without breach or interruption: then let him enter, range through the lofty arcades, and ascending the vaulted seats, consider the vast mass of ruin that surrounds him--insulated walls, immense stones suspended in the air, arches covered with weeds and shrubs, vaults opening upon other ruins; in short, above, below, and around, one vast collection of magnificence and devastation, of grandeur and decay. This stupendous fabric,

Which, on its public shews, unpeopled Rome,
And held uncrowded Nations in its womb--

was erected by the above-mentioned Emperors out of part only of the materials, and on a portion of the site, of Nero's Golden House, which had been demolished by order of Vespasian, as too sumptuous even for a Roman Emperor. The destruction of this wonderful fabric is to be ascribed to causes more active, in general, in the erection than in the demolition of magnificent buildings--to Taste and Vanity.

"When Rome began to revive, and Architecture arose from its ruins, every rich and powerful citizen wished to have, not a commodious dwelling merely, but a palace. The Coliseum was an immense quarry at hand: the common people stole, the grandees obtained permission to carry off, its materials, till the interior was dismantled, and the exterior half stripped of its ornaments. It is difficult to say where this system of depredation, so sacrilegious in the opinion of the antiquary, would have stopped, had not Benedict XIV, a pontiff of great judgment, erected a Cross in the centre of the arena, and declared the place sacred, out of respect to the many martyrs who were butchered there during the persecutions. This declaration, if issued two or three centuries ago, would have preserved the Coliseum entire: it can now only protect its remains, and transmit them, in their present state, to posterity."







Temple of Ptah



... the great field ...
... Almat ...
... and some of the ...
... when these ...
... the spot ... under a strong
... to present ...

... the roots of all ...
... The nave, which was over
... remains still ... of the
... but the grand ... and form of the
... of great ... in the pillar erected
... at Maggione. This column is the only one
... and barbarous, and was, by Paul the Fifth,
... the handsomest of Rome, and indebted
... grandeur, to himself. The shaft and
... about fifty feet, its circumference about sixteen.
... figure of the Virgin in bronze

... of the utmost security. Titus placed in it the
... which he had destroyed, but like many
... its turn, and fell, too, shortly after its first

... took place about the year 180, A. C. and the magnificent
... of the archives of Roman valour, and all the deposited



TEMPLE OF PEACE,

Sometimes called the Basilica of Constantine, is, by the best and most acknowledged testimonies, supposed to have been built by Vespasian, on the termination of his conquests in Judea, as a temple in which to deposit the spoils of that persecuted nation, and as a museum in which to exhibit the trophies of that long and bloody war which added so great a lustre to the Roman name. It is situated on the ruins of the portico of Nero's Golden House, and was built in the seventy-second year of the Christian æra. From the considerable vestiges which remain of its ancient grandeur and magnificence, posterity is left to conceive what it must have been when entire, and can no longer doubt the records which maintain that the ancients held it in great estimation as one of the most splendid and glorious temples of Rome. All that now remain are three vast arches of brick, whose height is considerably diminished by their being sunk, like the other ruins of this city, from fourteen to fifteen feet below ground. How considerable a portion of the edifice is lost to view, may be conceived, when we find the whole of the vestibule, together with a large flight of steps which led up to it, all buried, and some of them only recently discovered by digging.—The annexed Plate represents the spot where these excavations are carried on: the labourers are convicts who are regularly led to the spot in chains, under a strong military escort, and are guarded by sentinels placed at once to prevent escape and to superintend their labours.

The centre of the three arches is built in the style of a tribunal; the roofs of all are adorned with soffites, and the bases decorated with niches for statues, &c. The nave, which was once supported by eight columns, and corresponded with the remains still visible on either side of the middle archway, is, together with all its ornaments, lost; but the grandeur and form of the columns which graced it may still be seen in a state of great preservation, in the pillar erected before the grand entrance of the church of S^t Maria Maggiore. This column is the only one which has escaped the destructive effects of time and barbarism, and was, by Paul the Fifth, transported to the piazza before a church which is one of the handsomest of Rome, and indebted for many of its improvements, and much of its additional grandeur, to himself. The shaft and capital of this column are Corinthian, its height about fifty feet, its circumference about sixteen. It stands on a modern pedestal, and sustains a figure of the Virgin in bronze.

The Temple of Peace, besides a national museum, served as a depository for the treasures of the Roman citizens, who used it as a place of the utmost security. Titus placed in it the most precious spoils of the grand Temple of Jerusalem, which he had destroyed: but like many other monuments of human greatness, it fell in its turn, and fell, too, shortly after its first erection.

A conflagration of Rome, which took place about the year 180, A. C. laid this magnificent pile in ruin, consuming with it many of the archives of Roman valour, and all the deposited treasures of the citizens.







Temple of Jupiter Nîmes

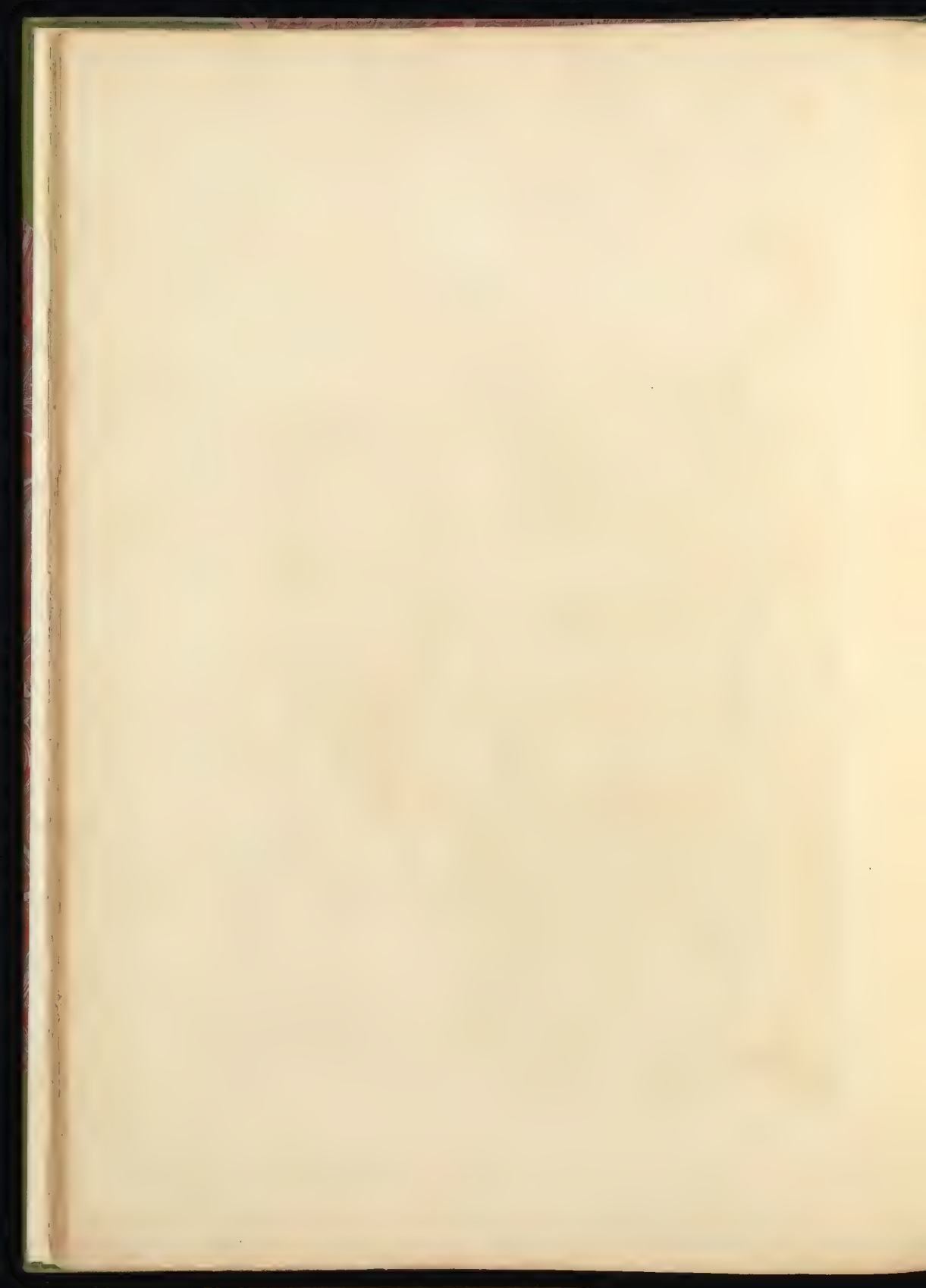


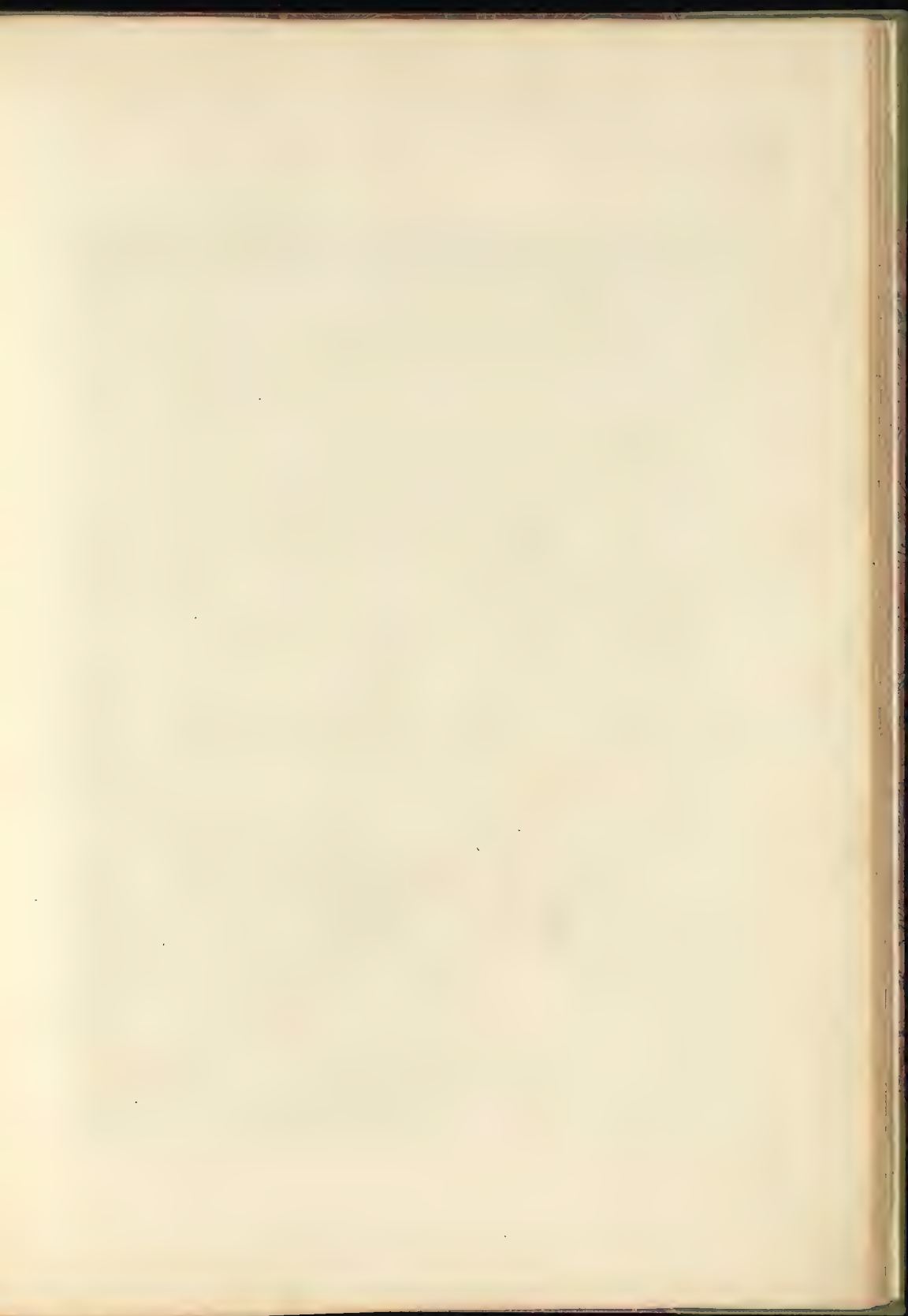


TEMPLE OF JUPITER STATOR.

The subject of the present Plate is seen in the distance, under the Arch of Titus, (in the preceding Number,) standing close to the modern church of S^t Maria Liberatrice, in the Forum, and nearly facing the Temple of Peace. These three columns, with the small portion of the remaining entablature, are deemed the most perfect specimens of the Corinthian Order, and serve as models for architects. Reports have varied with the opinions of antiquarians in regard to the name and purport of this vestige of antiquity: some have asserted it to belong to a portion of the Temple of Castor and Pollux; others, to the Comitium; and others, to the grand bridge built by Caligula, for the purpose of throwing a communication direct from the palace on the Palatine to the Capitol. The most generally-received idea is, however, that it belonged to the great Deity of Paganism, who was styled Stator, from his never allowing the Romans to turn back upon their enemies. Its history is apparently of the most ancient date, being attributed to Romulus, in completion of a vow he made to Jupiter, previous to the battle gained over the Sabines on that spot. It was since repaired by Attilius Regulus, in the year of Rome 459, after the war with the Samnites, and is said to have formed a part of thirty columns which composed the original Temple. The entablature, though much injured, offers all the details of the Order to which these columns serve as models, particularly in the cornice. Small pieces of iron are inserted in different parts, to join together the stone where any flaw or crack threatened its destruction; and bars and hoops of iron are, for similar purposes, affixed, to prevent the further separation of the columns themselves. In the last few years many alterations and excavations have been carried on. The base of these columns, on one side, has been exposed, by recent labour, from the soil which so long covered it; and the basin of oriental granite, which had been erected here, is removed from this spot, and carried probably into the city.

This part of Rome, once graced with the name of Forum Romanum, is by the modern Italians designated, vulgarly, "il Campo Vaccino," from the cows and oxen which are periodically brought here from the country, and sold. The scholar and enthusiast must disdain this low appellation; and such has been the effect of the curiosity of foreigners who venerate the spot so famed in history, that even the modern Romans begin to designate it by its original title, "il Foro Romano."







The Temple of Colchinos Havana

TEMPLE OF ANTONINUS AND FAUSTINA.

The sides and portico of this Temple, some portions of which remain sufficiently entire to exhibit the devices which have long attracted admiration, form the precincts to the modern church of S. Lorenzo in Miranda. History informs us of its having been built in the 168th year of Christianity, by the Senate and People, and dedicated to the Emperor Antonine Pius, and his wife Faustina; it is the second grand monument, therefore, which comes within the notice of the present Work, raising to consecrate the virtues of this noble emperor; for as the Column marks his military exploits, so the Temple records his piety, and the graces of his moral character, which raised him from insignificance, to the notice of Adrian, and placed him

The remains of this Temple
The ornamented base is of various kinds of Parian marble, and the frieze represents griffins, candelabras, and other devices equally incongruous. Such is the state of the modern Campo Vaccino; the statues are in marking out the limits of the ancient Forum, are at a loss to conjecture where its several boundaries extended. Most agree, now, in thinking that this Temple formed one corner of the square, and that of Jupiter Tonans, exactly facing it, another; it being terminated at the other extremity by the Capitol, and the numerous buildings of antiquity adjacent, some of which are described in the next Plate.

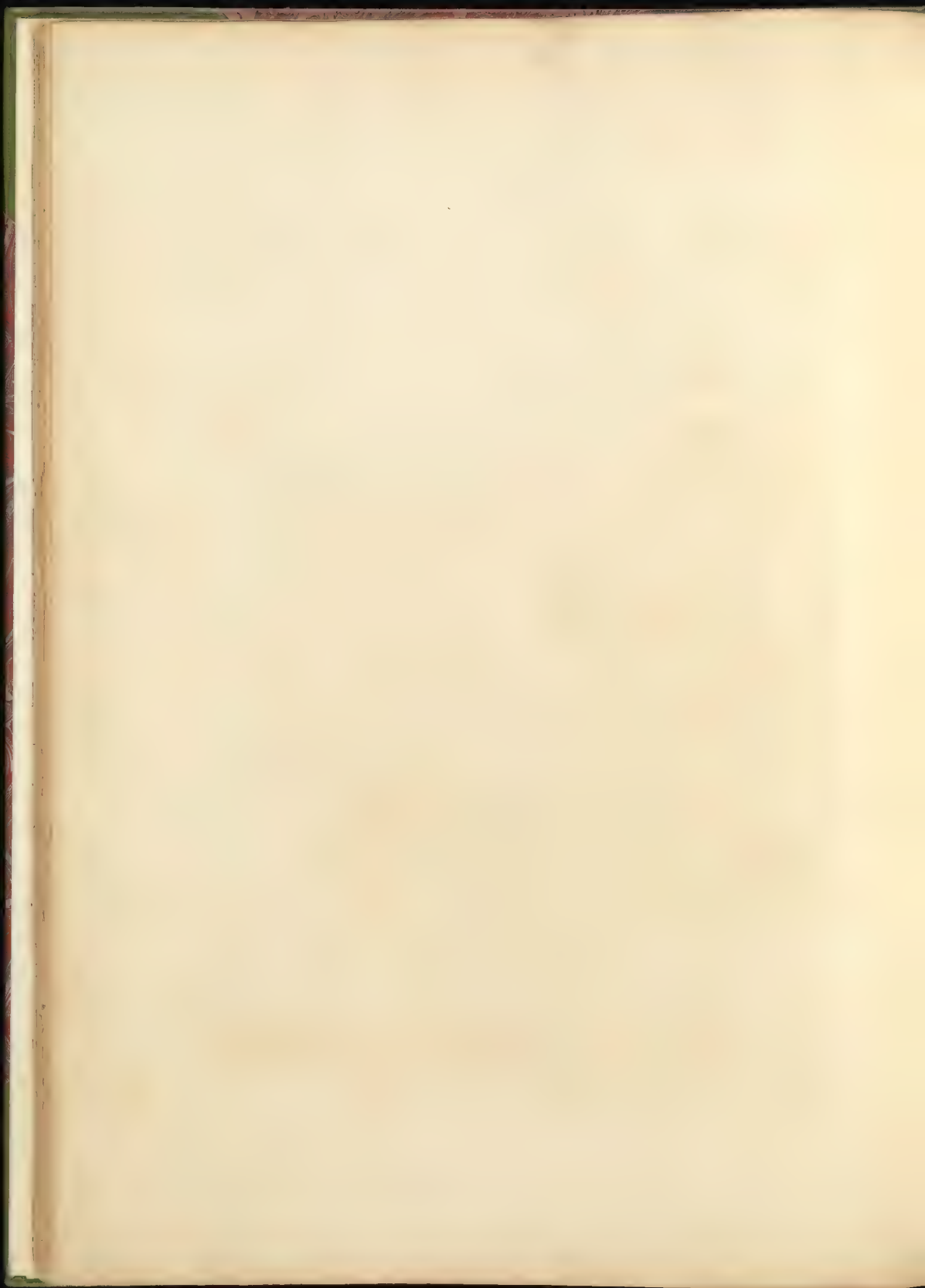
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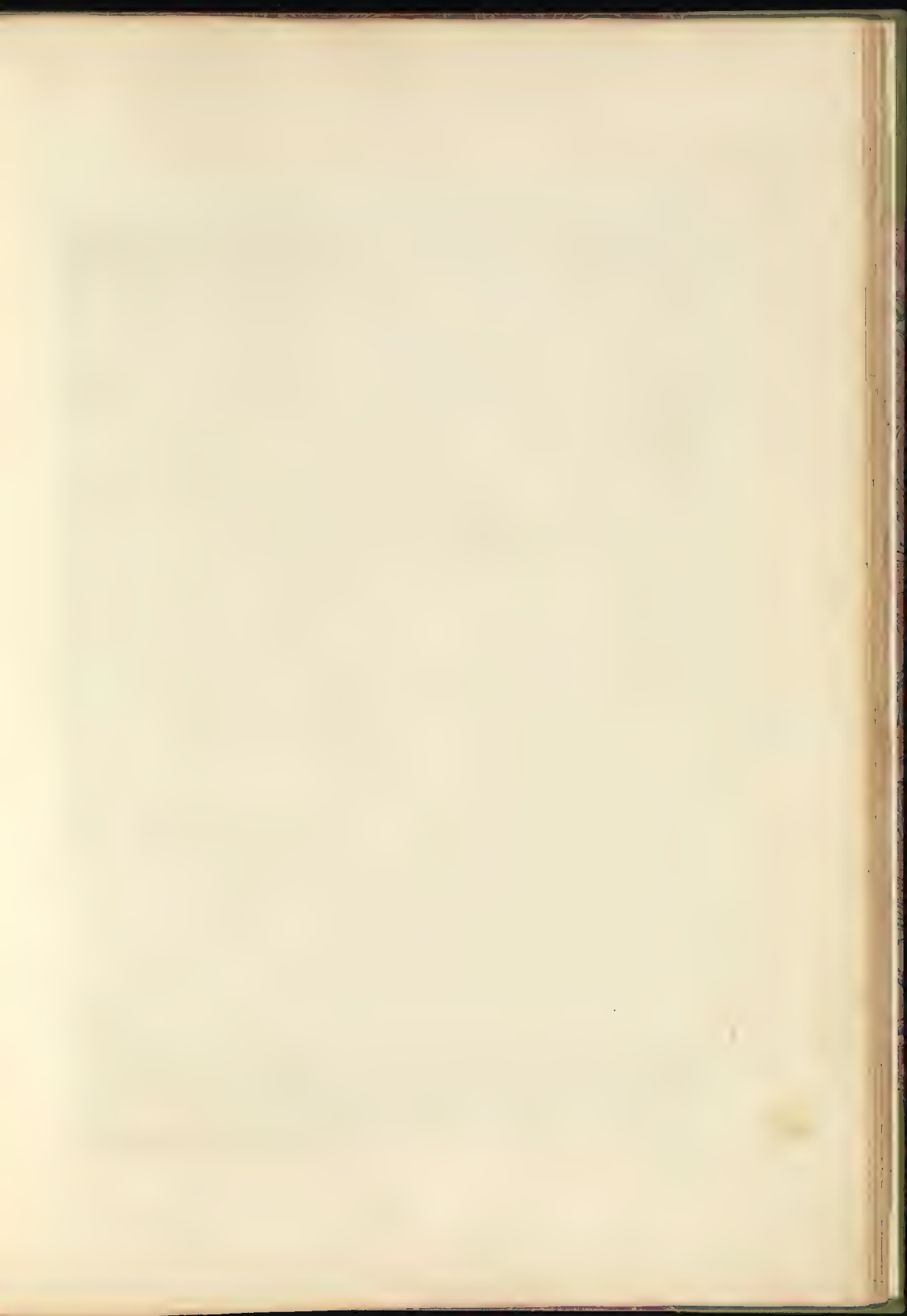


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The remains of this Temple evince the grandeur of its original dimensions; and the ornamented frieze remains to this day a singular instance of the grotesque taste and good execution of those times. The columns which form the portico are of Chippoline stone, upwards of fifty feet in height, and about sixteen in circumference. In this measurement is included much of the base, which, though excavated from the surrounding soil, is from this point of view unseen. The ornamental cornice is of large blocks of Parian marble, and the frieze represents griffins, candelabras, and other devices equally incongruous. Such is the state of the modern Campo Vaccino, that antiquarians, in marking out the limits of the ancient Forum, are at a loss to conjecture where its actual boundaries extended. Most agree, now, in thinking that this Temple formed one corner of the square; and that of Jupiter Tonans, exactly facing it, another; it being terminated at the other extremity by the Capitol, and the numerous buildings of antiquity adjacent, some of which are represented in the next Plate.







The Acropolis from the Pnyx of Athens

VIEW OF THE CLIVUS CAPITOLINUS.

This Plate represents the intermediate ground between the Temple of Antoninus and Faustina and the Capitol. The object on the left is a pillar, supposed, by some, to belong to the Comitium, but which, by later discovery, is found to be a column erected in honour of Phocas, a Greek exarch. It had long eluded every enquiry, having been erected during the downfall of the empire, and taken from some antient building. It is probably the same alluded to by Lord Byron, in the following lines.

“*Phocas’ Column, the last of the Roman line*”

The Duchess of Devonshire, with a zeal which does credit to her, undertook to excavate the ground, and trace the history of this doubtful Column to its base. The search was rewarded by finding the inscription with the name of Phocas, to whom it had been erected. The seven columns beyond are part of a temple erected to the Goddess Concord, by Furus Camillus the dictator, in commemoration of a peace and mutual understanding established between the nobility and plebeians, after a sharp contention which originated in the latter class of citizens aspiring to the consular power. It was on this spot where Lentulus and Cethegus, accomplices in the conspiracy of Cataline, were, at the instigation of Cicero, brought and condemned. The fire which consumed much of the city in the time of Vitellius, destroyed the greatest portion of this Temple, which was, however, replaced by the Senate, as appears by the inscription on the architrave.

The pillars are of the Ionic order, but so disproportionate as to be considered very inferior, some of the pillars and capitals being larger than the others. On the right of the Temple of Concord, is the Temple of Jupiter Tonans, of which little remains beyond the three columns.

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" Titus was not so eloquent as thou,
" Thou nameless Column with the buried base."

Childe Harold, Canto 4.

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Temple of Jupiter Serapis.





TEMPLE OF JUPITER TONANS.

Beneath the Clivus Capitolinus, and between the Temple of Concord and the Arch of Septimius Severus, stand three noble Corinthian pillars, supporting part of an entablature, the front and sides of which offer details of architecture which argue the richness of the original building. The front contains, on its frieze, the word *ESTRUGER*, the purport of which may justly excite conjecture, without solving doubt; as ingenuity may be exerted where conviction does not exist. The side from whence this View is taken, offers various appurtenances used in ancient sacrifice, and still very prominently visible in the chiseled ornaments of the frieze.

The Emperor Augustus is said to have built this edifice in commemoration of his escape from a thunder-bolt, which fell and killed one of his attendants near him, on the road from some of his provinces to Rome. This accident accounts for the name by which the Temple has since been recognised; and much as time has altered the appearance of things in the city, no doubt seems ever to have existed respecting the name and purpose of this monument of antiquity.

The small portion which remains of a temple whose grandeur is apparent in the vestiges still visible along the walls of the Capitol, and around the spot on which it still stands, is indebted to the French for its being disencumbered from the soil which till lately covered its shafts. The ancient prints and drawings represent nothing more than its summit above the earth, and groups of figures picturesquely sporting around it.

On the left of the picture are the few shafts of the Temple of Concord, as they occur in the perspective, from whence the Drawing was taken.





ARCH OF SEPTIMIUS SEVERUS.

The monument here named stands at the foot of the stairs that mount the Capitol, and is of marble, consisting, like that dedicated to Constantine, of three arches, with an attic, once surmounted by figures, and pillars of Corinthian order, all in a state of much decay. The routes of the centre arch has a variety of mouldings, well executed, and in good preservation.—The basso-reliefs are of inferior sculpture, and represent the victories obtained by Septimius against the Parthians, Arabs, and other barbarous nations, about the 205th year of the Christian era, at which time the triumphal arch was built, and dedicated by the Senate and People to the Emperor and his two sons, Caracalla and Geta. On the death of Severus, the prodigate Caracalla, who mounted the throne in conjunction with Geta, jealous of a rival whose virtues were at contrast with his depravity, murdered him with his own hand, reconciled the Praetorian Bands by large rewards out of the treasures of his father, and erased the name of his brother, as well as his own, which had been inserted in this monument of public favor. The names thus erased have been succeeded by the words "Optimus fortissimisque principibus," which to this day retain the traces of the correction.

The Arch is said formerly to have contained a marble staircase leading internally to its summit, on which were the figures of the Emperor Caracalla between his father and brother, sitting in a chariot of bronze with six horses, having at each side a soldier on horseback, and another on foot.

The depth of this Arch beneath the present level of the soil, is visible in the excavations carried on by the French. Like that of Constantine, it contains a wall which closes it round for the security of those, whose curiosity lead them to inspect its foundations.

The Via Sacra, which took its rise at the Coliseum, and passed through the Forum before the Temple of Antoninus and Faustina, is said to have ended at this Arch. A portion of it was lately discovered at the base of the three columns of Jupiter Tonans adjoining, which leave no doubt of its identity. This road is notorious for its antiquity, as also for the peace concluded here between Romulus and Titus, on the part of the Romans and Sabines.



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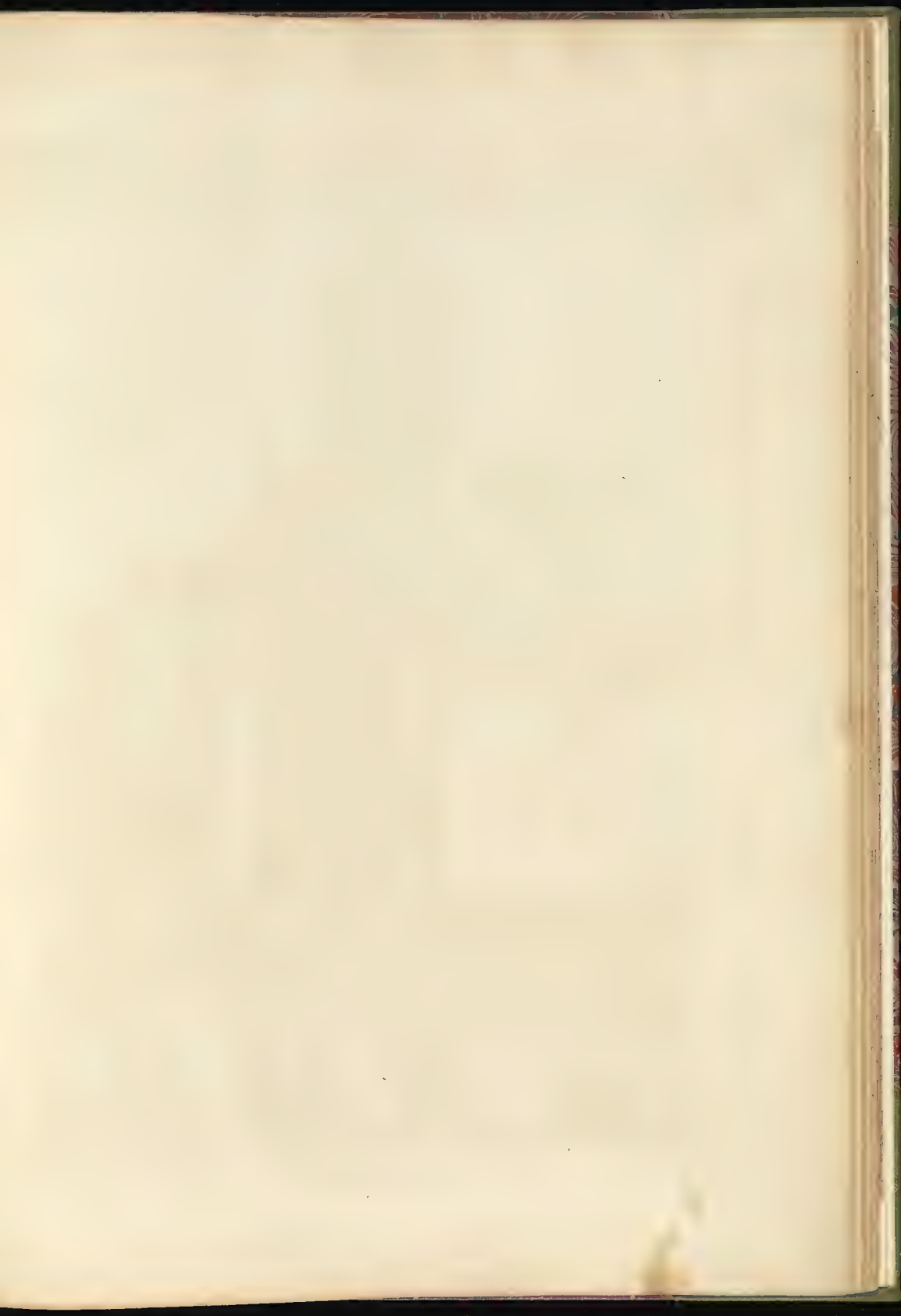
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The Ruins of Vesta

Engraved by J. Smith

FORUM OF NERVA.

Domitian, who had completed his Forum, it was by Nerva incorporated into his own: and the arches, which, from the mighty massive walls, formed a communication between the Forum of Trajan, and that of Nerva enlarged, and Trajan much ornamented, this place, inasmuch, that it is almost the same as Trajan's. The outer walls are of astonishing thickness and height, and are built like most other masses of masonry, built without the aid of cement. The outer wall, whose exterior swerving from the straight line, winds round

Historic columns and statues, the subject of the Plate, are part of a magnificent portico to a temple, which was erected by Nerva, when, from its usual dimensions and beauty, none had been seen since the temples of ancient Rome. The columns are of Grecian Doric, and are of a fine quality, and measure about fifty-eight feet in height, and nineteen in circumference. The capitals and bases are rich in ornamental work. As late as the time of Pius the last there remained seven large fluted pillars, sustaining part of a pediment adjoining these columns, and supposed to be part of the same temple. This pontiff, however, regardless of so expensive a monument of antiquities, had it destroyed, in order to erect, with its marbles, his Basilica of S. Peter's. Modern. The tower which is described in the Plate, belongs to a church of Dominican Friars, and is supported only by the prodigious architrave of the old

This church, with its monastery, is built on the ruins of the Basilica of Nerva, whose walls are the highest of all similar buildings in Rome. The small arch in this wall is called



FORUM OF NERVA.

Domitian not having completed his Forum, it was by Nerva incorporated into his own; and the arches which conducted through its massive walls, formed a communication between the Forum of Augustus and Trajan. Nerva enlarged, and Trajan much ornamented, this place, insomuch, that it long went by the name of Trajan. The outer walls are of astonishing thickness and height, and remarkable for being, like most other masses of masonry, built without the aid of cement, of Perperine stone, whose exterior swerving from the straight line, winds round with the serpentine shape of the old street.

The three columns and the pilaster (the subject of the Plate) are part of a magnificent portico to a temple executed in honour of Trajan, by Nerva, which, from its usual dimensions and beauty, must have been one of the largest temples of ancient Rome. The columns are of Grecian marble, of Corinthian order, fluted, and measure about fifty-eight feet in height, and nineteen in circumference. The architrave and soffites are rich in ornamental work. As late as the time of Paul the Fifth there remained seven large fluted pillars, sustaining part of a pediment adjoining these columns, and supposed to be part of the same temple. This pontiff, however, regardless of so superb a monument of ancient times, had it destroyed, in order to erect, with its marbles, his Fountain of S. Pietro in Montorio. The tower which is described in the Plate, belongs to a church of Dominican Friars, and is supported only by the prodigious architrave of the old temple. This church, with its monastery, is built on the ruins of the Basilica of Nerva, whose walls are the highest of all similar buildings in Rome. The small arch in this wall is called "L'Arca dei Pantani."







The Temple of Bel in Babylon

TEMPLE OF PALLAS.

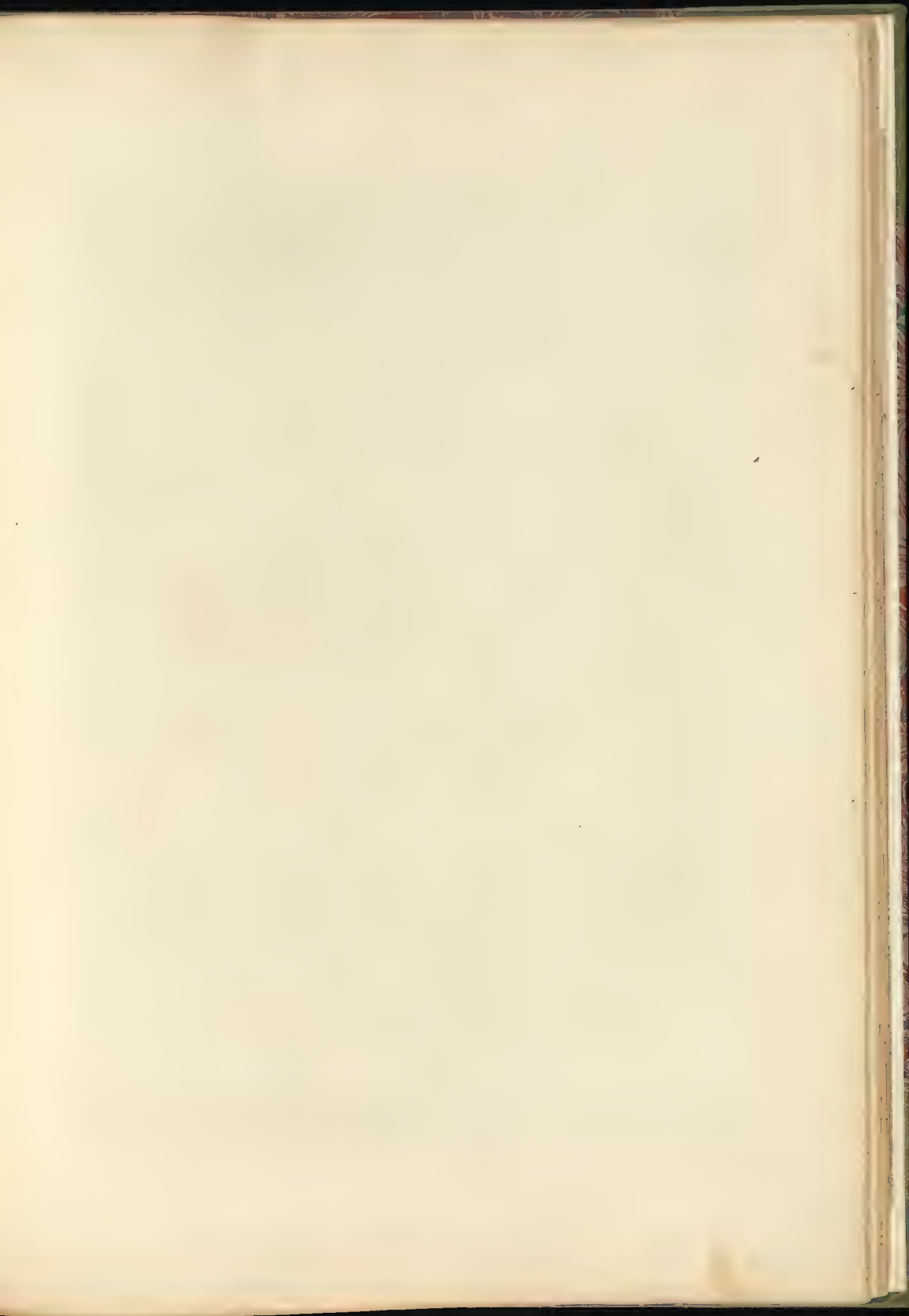
This ruin, much adorned with its ornamented frieze, and much introduced by painters into composition scenery, stands not far from the Arch of Septimius Severus, in a narrow street which also contains the walls and forum of Nerva. The Temple of Pallas formed part of that forum, which went also by the name of the same Goddess, and was built by Domitian, who began it near that of Antoninus and of Marcus. It remains nearly half buried under the earth, though its foundations seem to have remained undisturbed in the soil which has covered them, and which have not, apparently, been exploded. The two columns which remain are Corinthian with fluted shafts, of the circumference of nearly eleven feet. The cornice they sustain, is highly enriched with ornaments of finest workmanship, as are the figures on the frieze, representing the arts of Pallas. Above the cornice is a second attic, much destroyed, indeed, but containing a caryatid, a medallion of Pallas, and a relief of excellent design. Near this spot, during the latter reign of Constantine, was erected a church, to commemorate the dreadful slaughter that was made of them, from whence the church is named S. Maria or Marcello Martyrum.



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Arch of Janus





ARCH OF JANUS QUADRIFRONS,

A square building composed of large blocks of Grecian marble, and consisting of four large archways, one on each front, has, from the want of a better and more precise knowledge of its use, been termed the Arch of Janus. Each front is adorned with twelve niches, placed three and three on either side of the archway: these most probably once contained statues, none of which now remain. Who the erector of this building was, is uncertain: some say Trajan, others Stertinius, and others Domitian. It is generally supposed to have been one of many similar structures, in ancient times, erected for the convenience of merchants, as a shelter from the sun and rain. The situation of this is in the forum known by the name of Boarium; not derived, as some imagine, from the oxen that are now sold there, but from a bronze effigy of an Ox, once stationed on this spot, to commemorate the circuit marked out by Romulus, with the aid of this animal and a ploughshare, as the limits of his new city. This forum extended towards the Circus Maximus, between the Palatine and Capitoline Hills, and terminated on one side by the Roman Forum, on the other by the Tiber.

On this site once, in ancient times, was a marsh or lake, formed by the overflowing of the Tiber, which extended from the foot of the Capitol to the Palatine, the Circus Maximus, and over the Forum; and since it was crossed by boats, it obtained the name of Velabro, from "*Vehendis ratibus*." On one edge of this lake it is said the Twins were found; and the little church of St. Theodore, commonly called the Temple of Romulus and Remus, marks the exact spot of their first discovery. The Arch of Janus is situated close to one of the openings of the Cloaca Maxima, which was built by Tarquinius Superbus, for receiving and conducting into the Tiber the stagnant waters and filth of Rome.







Entrée of the Goldsmiths

Engraved by H. B. 1840





ARCH OF THE GOLDSMITHS.

Close to the Arch of Janus, in the Forum Boarium, and facing the avenue which leads down to the opening of the Cloaca Maxima, stands a small square arch, remarkable for its ornaments and numerous designs. It was built by the Goldsmiths and Merchants of ancient Rome, who inhabited this forum, and by them dedicated to the Emperor Septimius Severus and Julia his wife, as well as to his sons Caracalla and Gæta. The principal figures on this monument are an Hercules and a Bacchus, in relievo. The lateral walls beneath the archway contain, on the one hand, the Emperor and his wife, on the other their two sons, in the act of sacrificing. The person supposed to have been that of Gæta is nearly effaced, reconciling the fact to history, which, as was noticed before, attributes to Caracalla the murder of his brother, and the base attempt to erase his name from all the records of the times. On the side nearest the Arch of Janus is a Roman Soldier, conducting a prisoner; and under it are two oxen drawing a plough, probably indicative of the implements used by Romulus for marking out the limits of his new city, which was commenced on this spot.

Adjoining this Arch stand the vestibule and church of S^{to} Giorgio in Velabro, built over the ruins of the Basilica of Sempronius. The church, it is said, was founded in the fourth century; but Pope St. Zacharia rebuilt it, and it has since been restored by the Cardinal Giacomo Serra, who was its tutelary patron.







Temple of Vesta

TEMPLES OF VESTA AND FORTUNA VIRILIS.

Twenty columns, of Corinthian order, standing circularly round the cella or inner wall, where the sacrifices were performed, are all that remain of a Temple built originally by Numa Pompilius on the banks of the Tiber, and dedicated to Vesta. It was in this, probably, that the Vestal Virgins had the charge of the sacred fire which was kept up night and day, and which, if ever extinguished, was supposed to threaten the Republic with some sudden calamity. This building was, after its first erection, destroyed in the conflagration of Rome, under Nero, and rebuilt by Vespasian or Domitian. The columns which form the outer circle are composed of Parian marble, and occupy a space of about 174 feet in circumference. They are stripped of their architrave and other ornaments, and preserved from further damages of weather by a modern tiled roof. Thus, like many other ancient temples in this city, has been converted into a catholic church, and dedicated to Saint Stephen.

The Temple of Fortuna Virilis, seen on the opposite side of the Plate, is one of the most ancient in Rome, erected by Servius Tullius after having conquered the Veji and Tuscans. Two sides of this building have been, in later times only, demolished: the part visible in this Plate contains seven columns, of the Doric order, supporting a cornice much ornamented, but in a state of decay. It was converted into a church in the year 872, and dedicated to the Virgin.

The banks of the Tiber, opposite this building, formed once the scene of ancient commerce, as far as which vessels mounted to load and discharge their merchandize, before the building of the bridge Ponte Sublicio. The Cloaca Maxima, one extremity of which was mentioned as being near the Arch of Janus, terminates in a large and solid arch near this place, where its contents were discharged into the river.

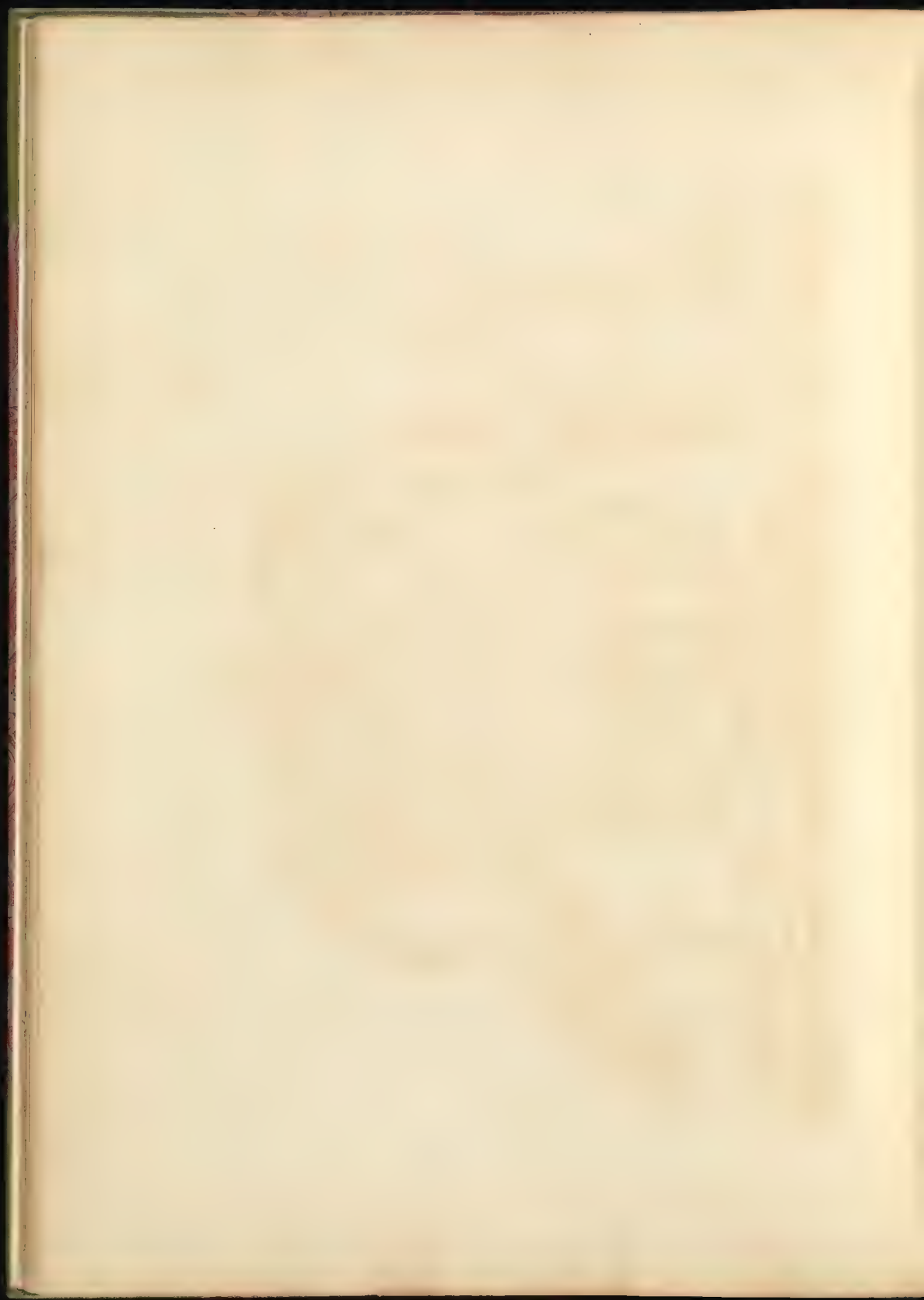


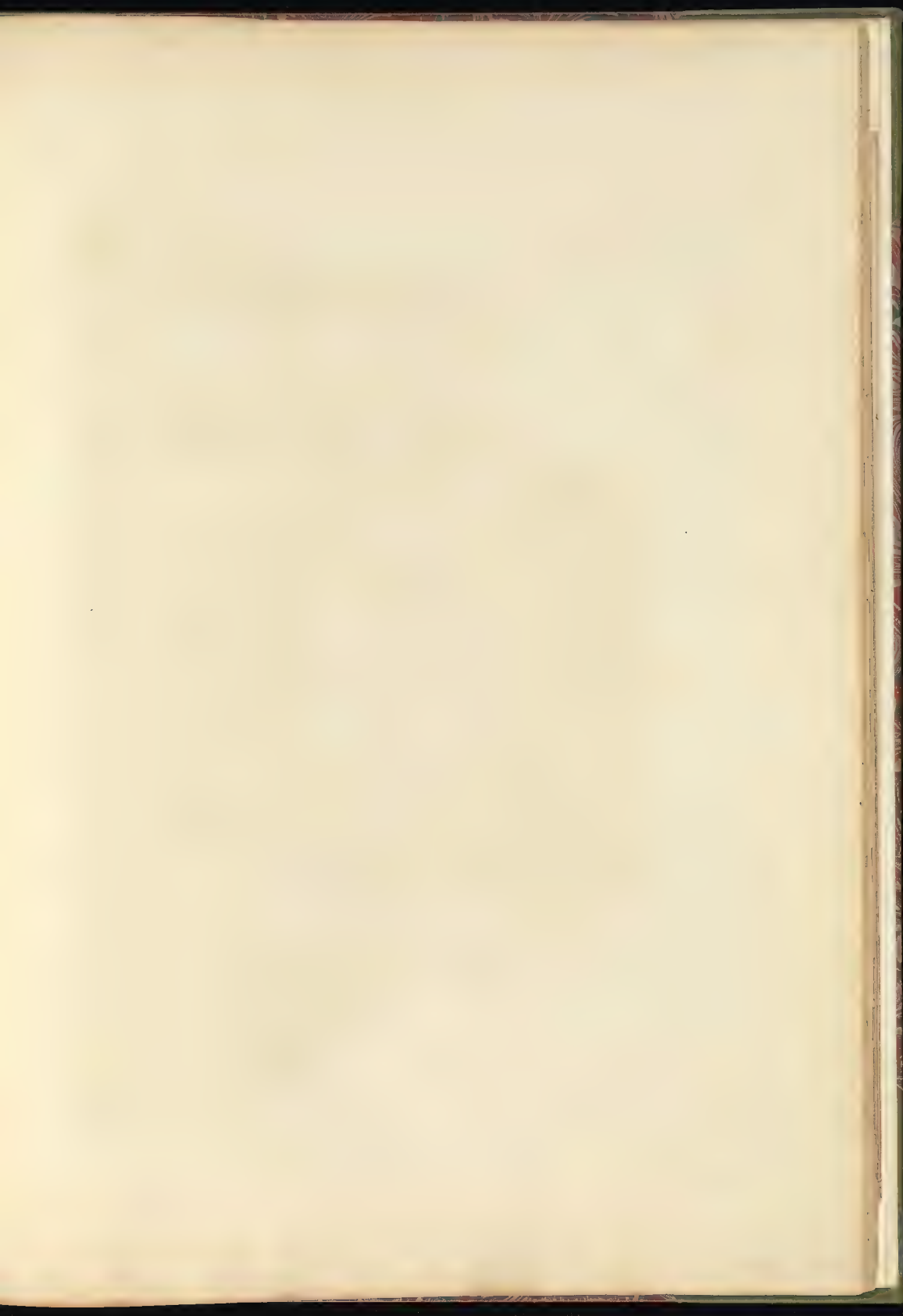
TEMPLES OF VESTA AND FORTUNA VIRILIS.

Twenty columns, of Corinthian order, standing circularly round the cella or inner wall, where the sacrifices were performed, are all that remain of a Temple built originally by Numa Pompilius on the banks of the Tiber, and dedicated to Vesta. It was in this, probably, that the Vestal Virgins had the charge of the sacred fire which was kept up night and day, and which, if ever extinguished, was supposed to threaten the Republic with some sudden calamity. This building was, after its first erection, destroyed in the conflagration of Rome, under Nero, and rebuilt by Vespasian or Domitian. The columns which form the outer circle are composed of Parian marble, and occupy a space of about 174 feet in circumference. They are stripped of their architrave and other ornaments, and preserved from further damages of weather by a modern tiled roof. This, like many other ancient temples in this city, has been converted into a catholic church, and dedicated to Saint Stephen.

The Temple of Fortuna Virilis, seen on the opposite side of the Plate, is one of the most ancient in Rome, erected by Servius Tullius after having conquered the Veji and Tuscans. Two sides of this building have been, in later times only, demolished: the part visible in this Plate contains seven columns, of the Doric order, supporting a cornice much ornamented, but in a state of decay. It was converted into a church in the year 872, and dedicated to the Virgin.

The banks of the Tiber, opposite this building, formed once the scene of ancient commerce, as far as which vessels mounted to load and discharge their merchandize, before the building of the bridge (*Ponte Sublicio*.) The *Cloaca Maxima*, one extremity of which was mentioned as being near the Arch of Janus, terminates in a large and solid arch near this place, where its contents were discharged into the river.







Temple of Minerva - Nîmes

Beyond the church of S^t Maria Maggiore, and adjoining the old lines of walls facing the Campagna, stands this isolated ruin, crowning some orchards, and forming, with its venerable walls, a contrast to the luxuriant and well-tilled gardens which enfold it. Various conjectures of antiquarians have attributed the building of this Temple to Augustus, in honour of Caius and Lucius, his grandsons; others suppose it to have been erected to Hercules Callaicus, by Brutus: but the more recent authorities assert it to have been decidedly dedicated to Minerva Medica, from a statue of that goddess which was found under its roof, having a serpent at her feet—a statue which to this day forms one of the finest ornaments of the Palazzo Giustiniani.—The composition of this fabric is brick, or tile; its shape is decagonal, though some of these angles are destroyed; and the dome, or vault, is formed of a series of light and airy arches springing from the buttresses or walls, and composed, like the rest of the building, of a long tile or brick closely cemented. Each of the angles of the walls measures twenty-five feet; the circumference is therefore two hundred and fifty. In the interior, between each of the angles, are nine niches for statues, the gate or entrance occupying the space of the tenth niche. Besides the statue of Minerva Medica, various others have been discovered, such as a Venus, an Adonis, a Faun, a Hercules, a Victoria, a Pomona, and two Wolves; all proving the importance and magnificence of this Temple, which was surrounded by a portico, some remains of which are still to be seen.

In the gardens adjoining are two vaults, one belonging to the freedmen of Lucius Arunzius, elected consul under Tiberius, whose name is engraved over the entrance; the other, belonging to some plebeian families. The former contains two small chambers, some painting on stucco, and two small urns; the latter is only one simple chamber, unornamented.

This Temple is some distance from the town, though within the walls. It is to be regretted that it is not in reach of the more frequented walks of Rome, and that the landscape around it

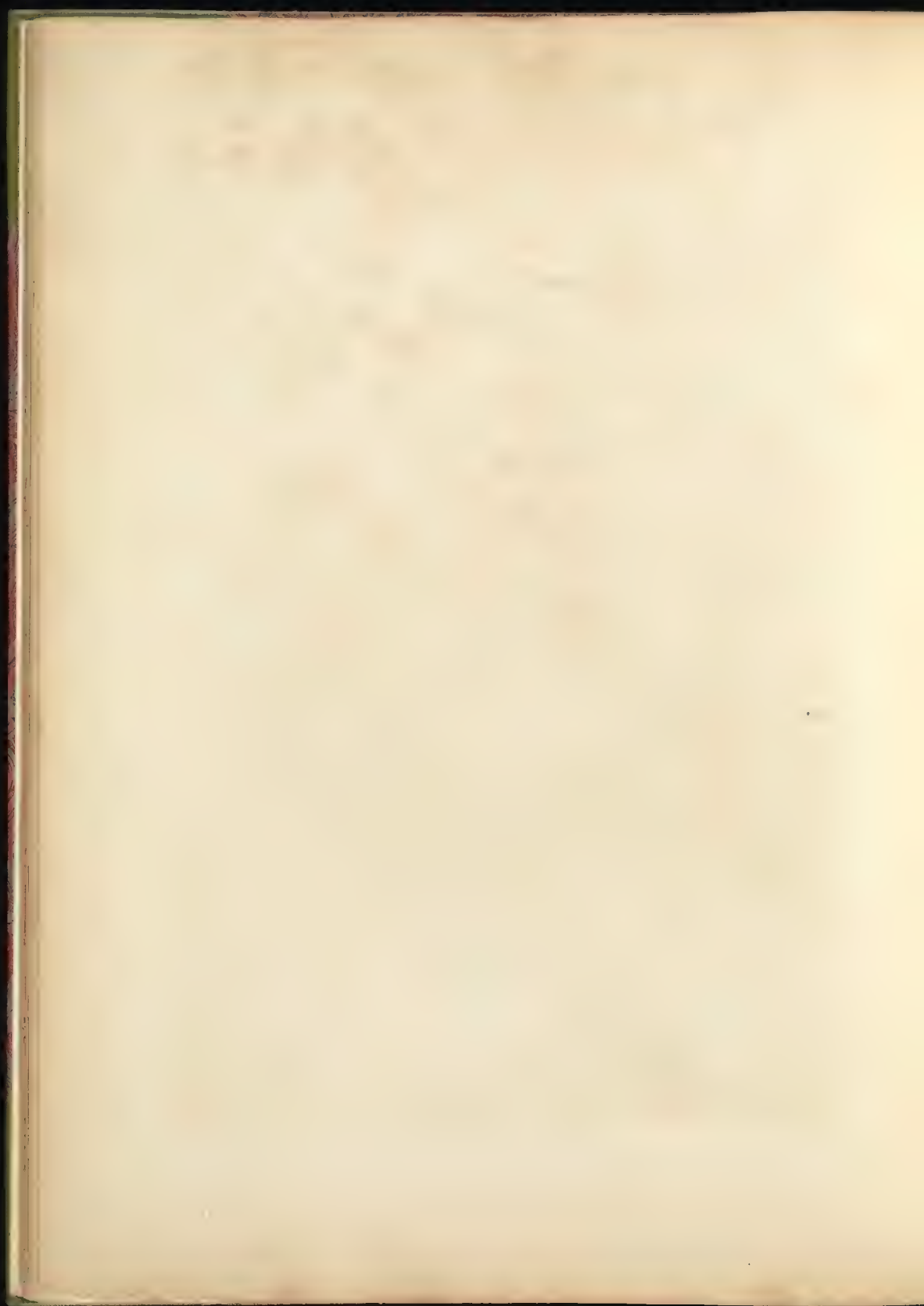


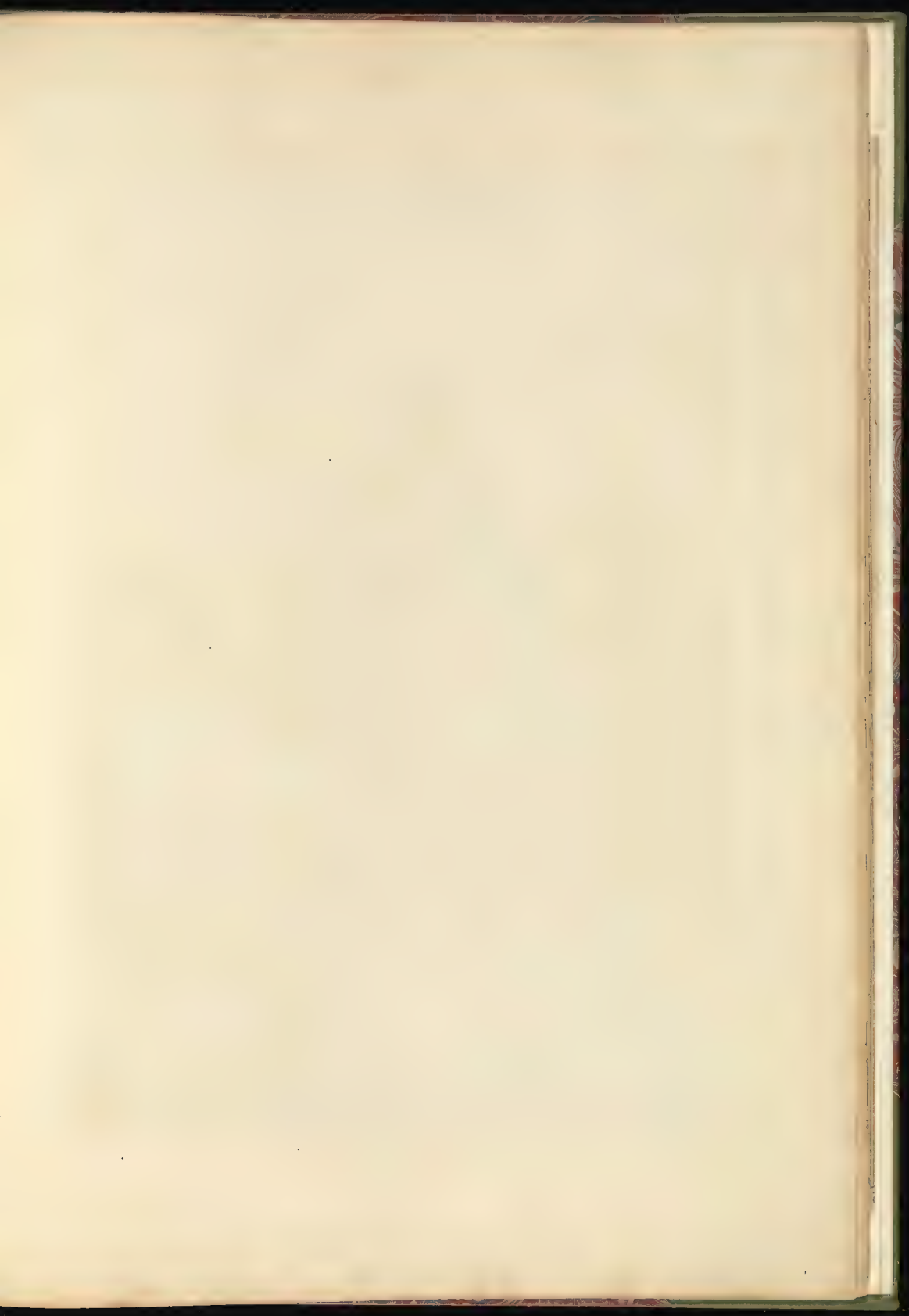
TEMPLE OF MINERVA MEDICA.

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This Temple is some distance from the town, though within the walls. It is to be regretted that it is not in reach of the more frequented walks of Rome, and that the landscape around it is not, like itself, picturesque.







The Pyramid of Caus Castus

Adjoining the Porta S^t Paolo, and near a small elevation of ground called the *Monte Testaccio*, a hill asserted to have arisen from the accumulation of tiles and other fragments of broken vessels brought from the city, stands the subject of the annexed Plate—a Pyramid, which gives at once the idea, in miniature, of the more gigantic monuments of Egypt, and serves, like them, to perpetuate to remote ages the fame of him whose ashes were deposited beneath its shade. The monument here described is asserted to have been constructed for the remains of Caius Cestius, in the space of 530 days, according to the injunctions given by him in his will, the particulars of which are to be read on the monument itself. This pile of masonry, whose exterior is cased in marble, is in height about 123 feet, on a solid square of nearly ninety-eight, and erected on a base of travertine stone three feet high. In the interior of the Pyramid there is a sepulchral apartment, the walls of which are incrustated with hardest stucco, and painted with various devices, much injured by time. These pictures chiefly relate to the sacred dignity of the office held by Caius Cestius, who was one of the *Septemviri Epulonum*, whose province it was to prepare the sacred feasts at the games, processions, and other solemn banquets given in honour of the gods, and particularly to that of Jupiter. (See *Adams's Antiquities*.) The office took its rise in Rome at a time when the entertainments became so numerous that the Pontifices could no longer attend to them, and this order of priests was instituted to act as their assistants. These banquets, which were performed in the temples, were named *Lectisternia*, from the practice of spreading couches for the gods, as if about to feast, when their images were taken off their pedestals, and placed upon these couches round the fires, which were then loaded with the richest dishes. These rites took place on the event of some signal victory, or under the apprehension of some grievous calamity to the Republic.

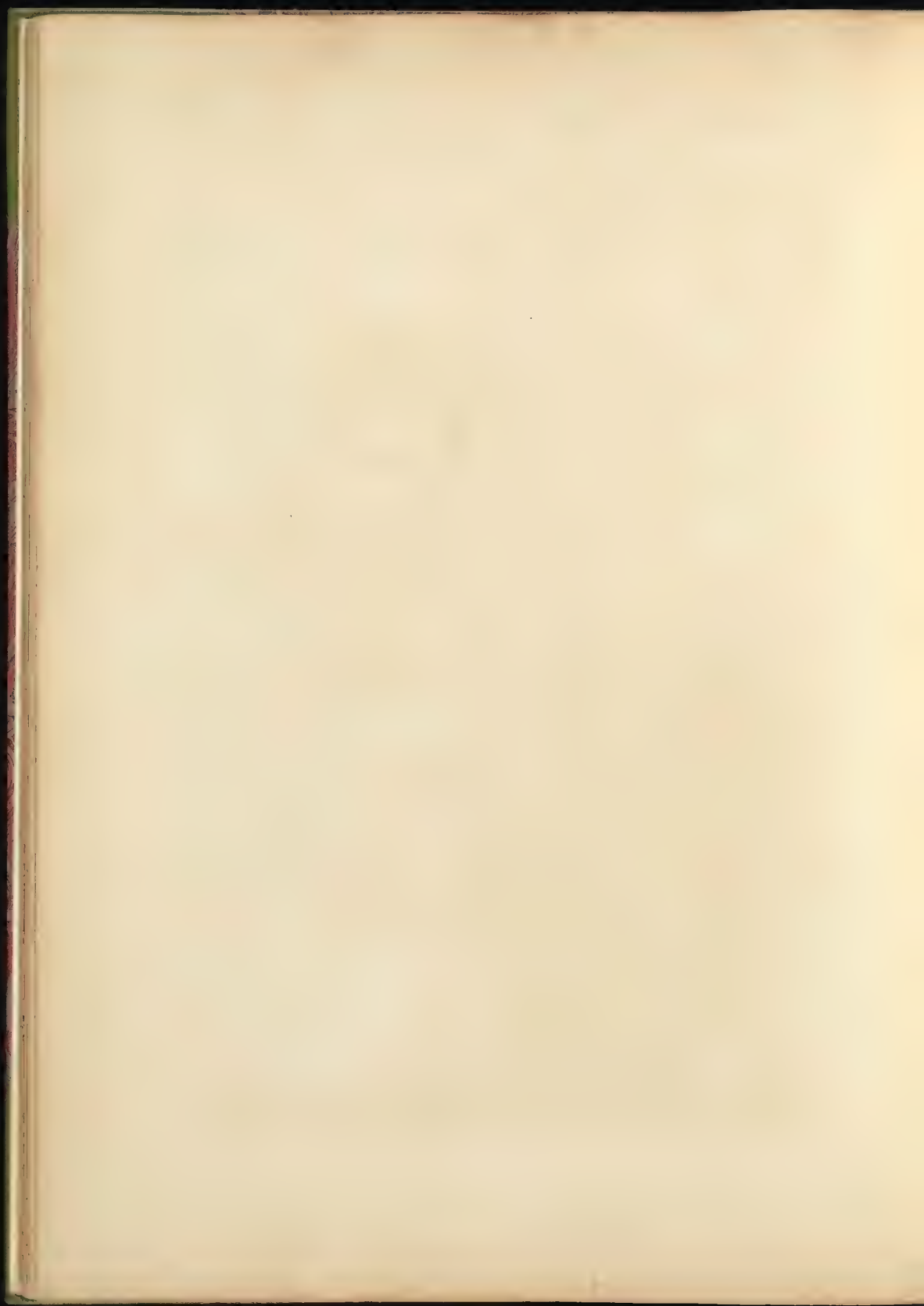
This Pyramid having suffered much by time, Pope Alexander the Seventh restored it; and in the act of digging to its foundation, then buried about eighteen feet beneath the soil, discovered two capitals belonging to two substituted shafts, of Corinthian order, broken in pieces. They were joined, and placed in the western angle of the Pyramid. Besides these were found two small pedestals, from the one of which was taken the colossal foot, in bronze, now standing in the Museum of the Capitol, and which no doubt belonged to the statue of Caius Cestius, as is ascertained from an inscription on the base on which it stood; from the other base we learn that Caius Cestius lived in the time of Augustus.



PYRAMID OF CAIUS CESTIUS.

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Propylaea, Part of the Acropolis

The beautiful bridge now known by the above name, from the circumstance of an angel, in bronze, placed over the fort to which it leads, was in ancient times called the Elia Bridge, from the name of the Emperor Elia Adrian, who constructed it as a passage across the Tiber, to lead directly to his Mausoleum. It is indebted to various pontiffs, and especially to Clement IX, for

gates of the Fort itself. This magnificent edifice, much as time has stripped it of its primitive attention, from its enormous dimensions as a tomb built over the wreck of human ambition. It was erected on the site of the gardens of Domitian on the banks of the Tiber. The particulars of its original shape are given by the best authorities, which assert it to have consisted of a basement 260 feet in length, on which stood part of the round tower now visible, being a range consisting of 48 columns forming a circular portico, graced with as many statues between the columns, and as many over the cornice: the second tier or order being pilasters with niches and statues corresponding with those below: the whole terminating with a cupola, on which, some say, stood the statue of Adrian; others, a large gilt pine of bronze, now preserved in the gardens of the Belvedere in the Vatican; and in this, as some suppose, were deposited the ashes of the Emperor. The above-mentioned columns are asserted now to be identified with those which sustain the vault of the celebrated Basilica St. Paolo, beyond the walls.

Towards the downfall of the empire the mausoleum served as a place of defence to the city: pointed into Italy. The remains of the building were at this period crowned with the figure of the Archangel Michael, in marble: since which it was superseded by one of bronze, under Benedict XIV. Fireworks, named the Girandola, are exhibited four times a year on this fort, two during the anniversary of the reigning Pope's coronation, and two others at the festivals of St. Paul and St. Peter. The explosions of rockets, and the magnificence of these fireworks, excite the astonishment of foreigners, and produce an effect which cannot easily be described.

A long corridor, supported on arches and sheltered from view, forms a passage of easy communication for the Pontiff, in cases of disturbance, between his palace in the Vatican and the



BRIDGE AND FORT OF S^t. ANGELO.

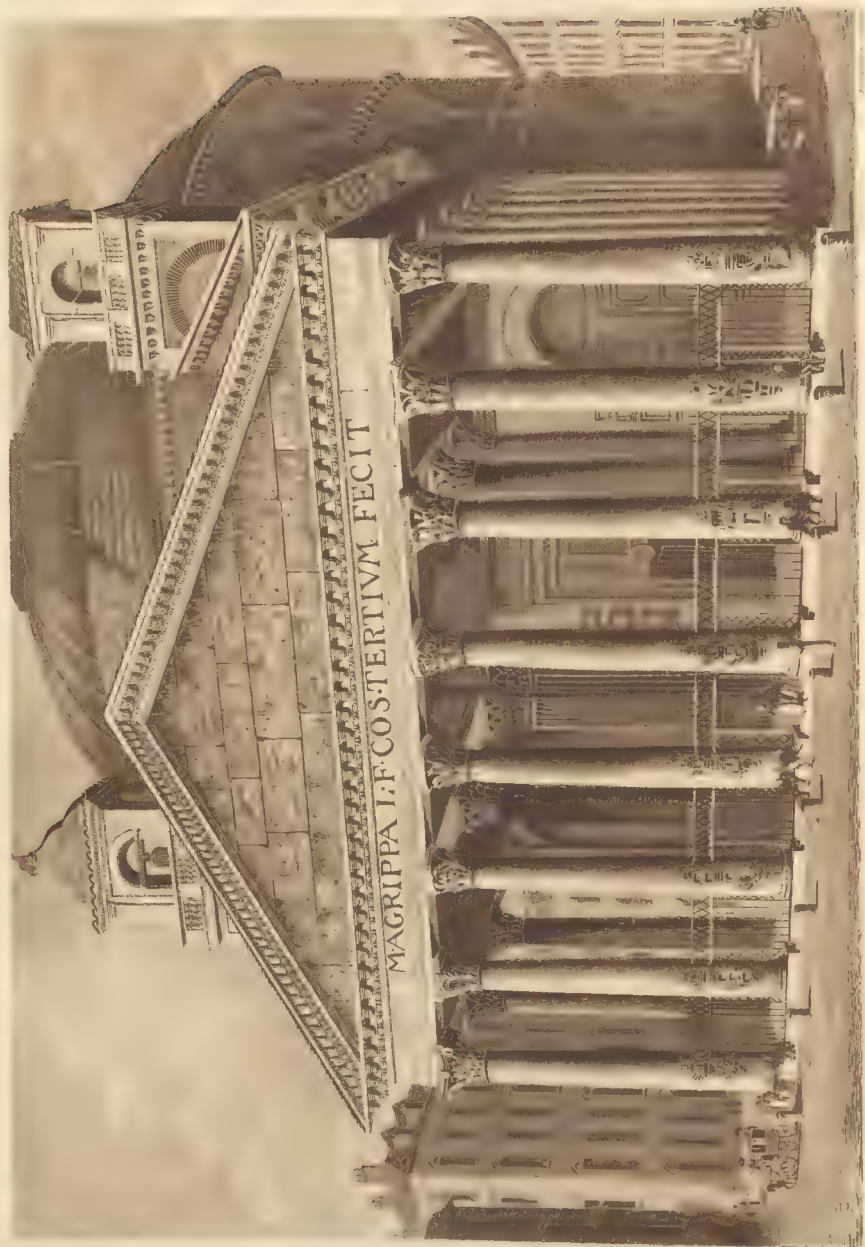
The beautiful bridge now known by the above name, from the circumstance of an angel, in bronze, placed over the fort to which it leads, was in ancient times called the Eliau Bridge, from the name of the Emperor Eliau Adrian, who constructed it as a passage across the Tiber, to lead directly to his Mausoleum. It is indebted to various pontiffs, and especially to Clement IX, for its modern embellishments, who, under the direction of Bernini, adorned it with the statues of Angels, holding in their hands various symbols of Religion. Having crossed it, we arrive at the gates of the Fort itself. This magnificent edifice, much as time has stripped it of its primitive grandeur and beauty, when it served as a mausoleum for the ashes of Adrian, still commands attention, from its enormous dimensions as a tomb built over the wreck of human ambition.--- It was erected on the site of the gardens of Domitian, on the banks of the Tiber. The particulars of its original shape are given by the best authorities, which assert it to have consisted of a basement 280 feet in length, on which stood that part of the round tower now visible, being 636 feet in circumference. This tower was once composed of two orders of architecture, the lowest range consisting of 48 columns forming a circular portico, graced with as many statues between the columns, and as many over the cornice; the second tier or order being pilasters with niches and statues corresponding with those below; the whole terminating with a cupola, on which, some say, stood the statue of Adrian; others, a large gilt pine of bronze, now preserved in the gardens of the Belvedere in the Vatican; and in this, as some suppose, were deposited the ashes of the Emperor. The above-mentioned columns are asserted now to be identified with those which sustain the voute of the celebrated Basilica S^t. Paolo, beyond the walls.

Towards the downfall of the empire this mausoleum served as a place of defence to the city; and Belisarius afterwards resisted in it the attack of those numerous hordes which Germany poured into Italy. The remains of the building were at this period crowned with the figure of the Archangel Michael, in marble; since which it was superseded by one of bronze, under Benedict XIV. Fireworks, named the Girandola, are exhibited four times a year on this fort, two during the anniversary of the reigning Pope's coronation, and two others at the festivals of St. Paul and St. Peter. The explosions of rockets, and the magnificence of these fireworks, excite the astonishment of foreigners, and produce an effect which cannot easily be described.

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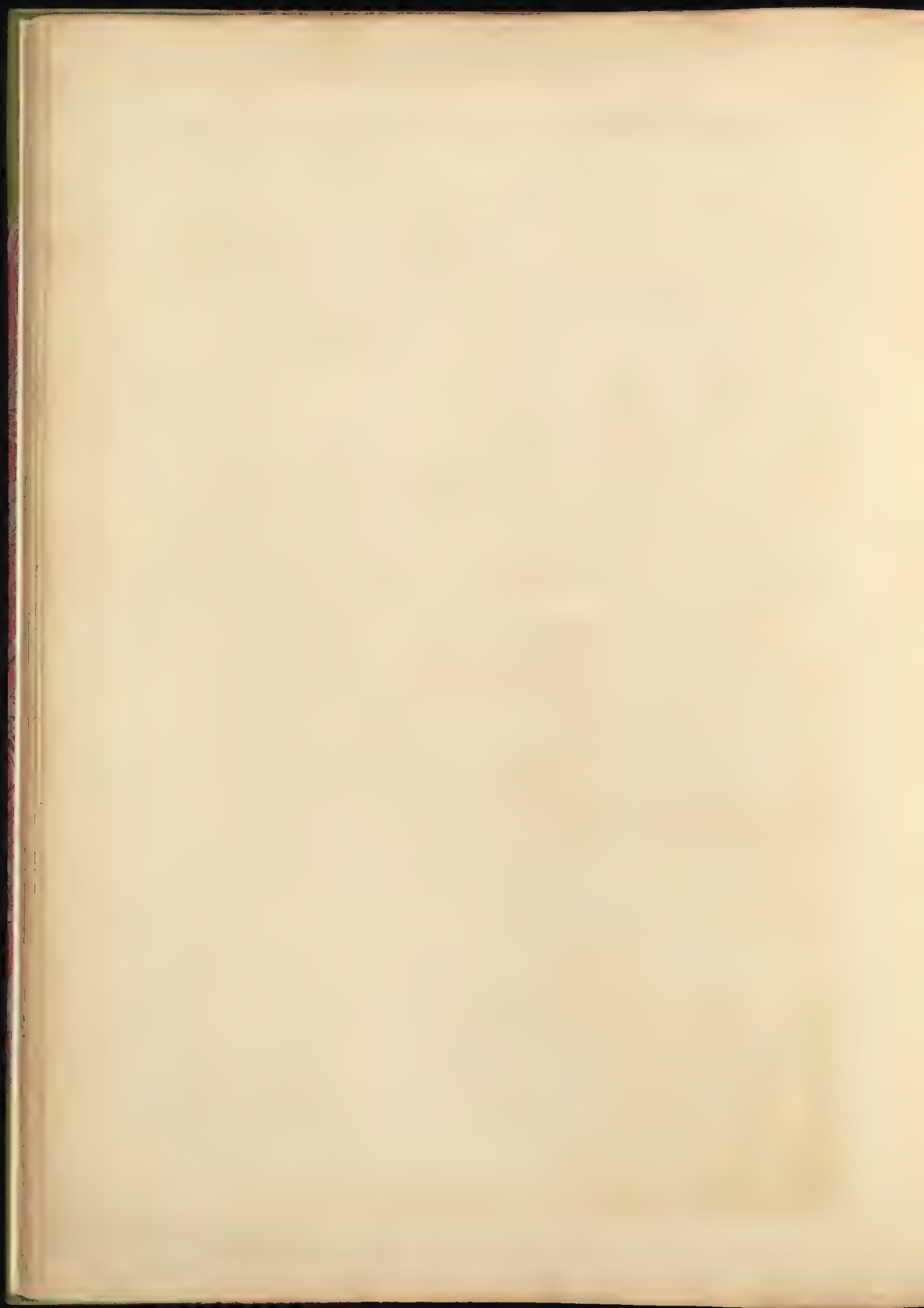


THE PANTHEON.

The object which ranks highest amongst all the antiquated monuments of Roman art, is the subject of the annexed Plate, both for the goodness and grandeur of its design, and from having escaped, so greatly, the ordinary effects of time and devastation. Its proportions are such as serve for a model to all similar constructions in architecture, whilst its beauty renders it the admiration, not of Rome only, but of the whole world.

The body of the Pantheon consists of a circular hall of immense extent, paved and lined with marble, and lighted solely from above. The dome is an exact hemisphere, and is supposed to have been executed in the time of the Republic: its portico, however, was built, as the inscription informs us, by Agrippa, about twenty-five years before Christ. To the dome Constantino is indebted for Santa Sophia, and Rome for St. Peter's: to its portico also would Rome have paid a similar tribute, by copying it for a front to its Basilica, had not the designs of the great Bramante been frustrated by his successors. This double colonnade consists of sixteen stupendous and entire shafts of red granite, supporting an entablature of much beauty, though considerably stripped of its primitive ornaments, the capitals and bases of which are marble, and of Corinthian order.

This Temple is said to have been dedicated by Agrippa to Mars and Jupiter Ultor, in commemoration of the victory which Augustus obtained over Marc Antony at Actium; as well as to Cybele, the mother of the gods, all of whom had their statues in their appropriate niches round the Temple, wrought in various metals, some in bronze, others in silver, and some even in gold and precious stones. Hence it received the name of the Pantheon, borrowed from the Greek, implying the union of all the Deities.







P. Peters die Lateran

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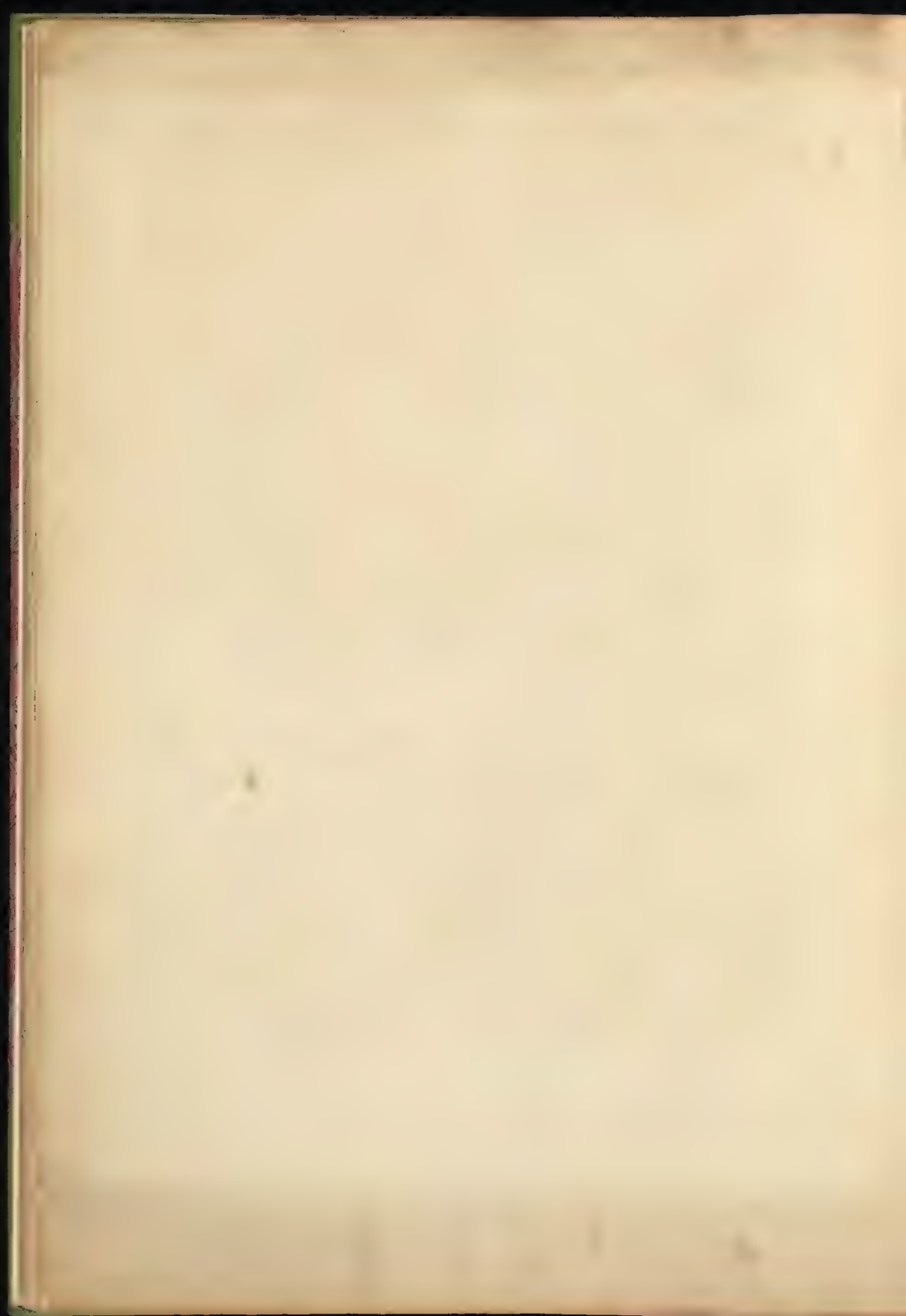
Of all temples which human art has raised in honour of the Deity, none certainly can claim any just place of competition with this magnificent church. No one can contemplate, without amazement, the grandeur of its colonnade; the pyramid which decorates the centre of the piazza, (an antiquity even in the time of Caligula, who brought it from Egypt); the two fountains on either side of it, whose waters play continually with undiminished force, and are caught in immense basins of oriental granite; the majestic sweep of those curves which form the cupola, a dome as large as that of the Pantheon, but which, in St. Peter's, is elevated into air, till it looks small beside the mighty fabric which sustains it. All these are wonders peculiar to the Basilica at Rome, and admit of no rival.

The colonnade and the façade are the works of Bernini. St. Peter's itself is a progeny of many parents, the offspring of the mightiest pontiffs, and the greatest geniuses of Italy. Constantine may be said to have been its founder, as he raised a Basilica on the site of the martyrdom of St. Peter, in the Forum of Nero. The tottering walls of this first edifice, after 1100 years, were demolished, and new foundations devised by Pope Nicholas V, which were actually begun by Paul II, and Julius II, after designs by Bramante. The successive pontiffs who continued this work were Leo X, aided by Julio Sangallo and Raphael; Clement VII, by Peruzzi; Paul III, by Ant. di Sangallo and Bonarotti; Pius V, by Barozzi and Ligorio; Gregory XIII, by Giacomo della Porta; Sixtus V, by the same, who now finished the cupola; Clement VIII, who beautified the interior of the church; and Paul V, by Carlo Maderno, who finally completed it, by changing its form from the Greek to the Latin cross; Alexander VII, by Bernini, altered the façade to that which we see at present, and added an enormous bell, which was since taken down by orders of Innocent X; and lastly, Pius VI. added a Sagristia, and the two clocks at either side.

It may be supposed that a work of such time, and of such multiform device, must have incurred no inconsiderable expense. A calculation made by Carlo Fontana estimated it to have cost, in the year 1694, forty-seven millions of dollars. We may nearly double this amount, when we consider all that has been since added.

But the exterior of St. Peter's is much outdone by its magnificent interior. On entering through any one of its five portals, we are arrested by beauties never till now beheld combined. Colossal devices reduced to harmonize with the most accurate proportions of Nature; untarnished walls; ceilings glittering with gold, and broken with fretwork; chapels decorated with fac similes of the finest paintings in mosaic, and enriched with marbles wrought by the first sculptors in the world; the altar-piece; the tomb of St. Peter, with a hundred and twelve never-dying lamps of silver which burn round it; the twisted columns of bronze which sustain the canopy; and the united solemnity of music, and the "religio loci," inspire feelings which can never be equalled elsewhere.

Though St. Peter's cannot be said, justly, to rank with the other subjects of the Work as an antiquity, it was introduced to contrast with its ancient rival, the Pantheon, and to shew that moderns are capable of executing designs as splendid, at least, if not so durable, as those much-boasted works of the ancients. For this reason only it claims the last place in the Work.



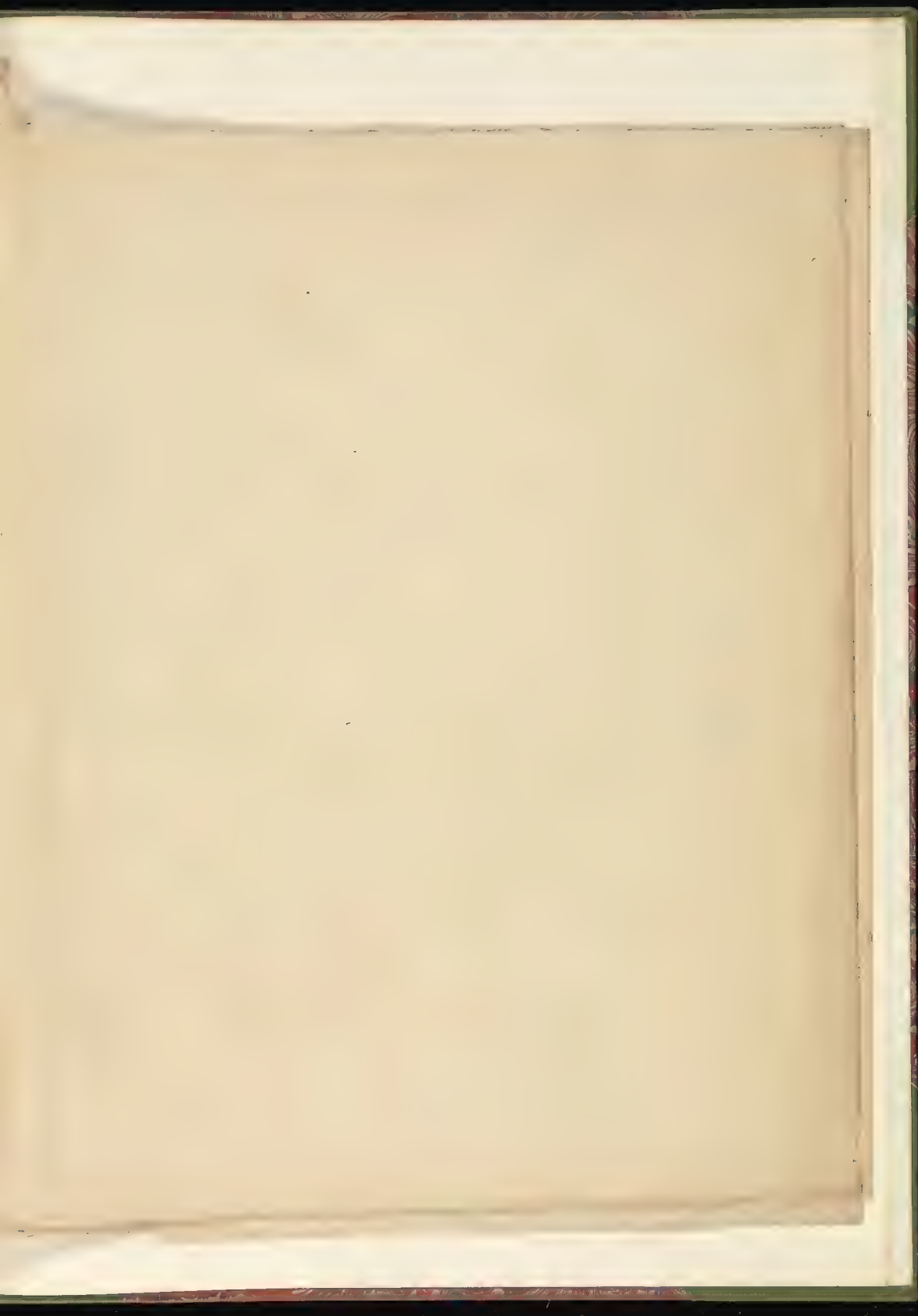


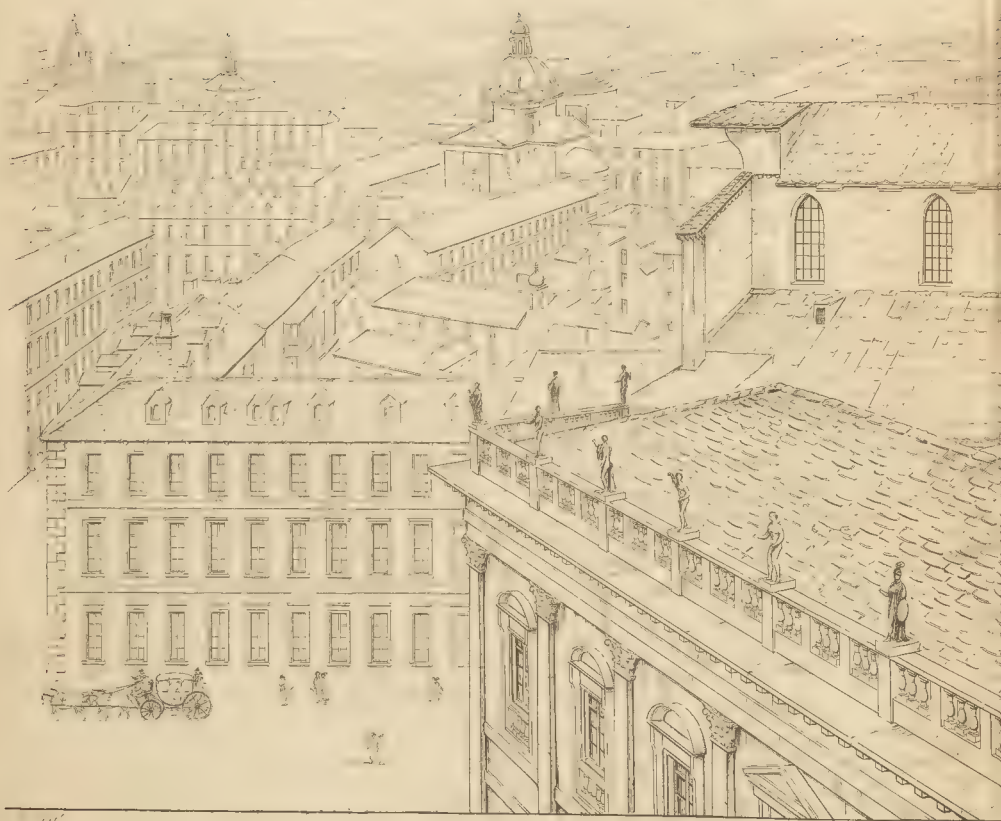


4. Rospioli Palace.
22. Tower of Nero.
42. Ruins of Domitian.
43. Church of S. M. d. Sicura.
23. Baths of Paulus Aemilius.
24. Villa Metastasio.

25. Villa Maecenas.
26. Tower of the Angelo Guardiano.
27. Villa Negroni.
28. The Pillar taken from the temple of V.
29. S. Maria dei Monti.

THE UNIVERSITY OF CHICAGO





- 1 S^t Agnese
- 2 S^t Agnese
- 3 Church of S^t Jean
- 4 College of Jesuits



THE GREAT
ST. PETER'S CHURCH
ROME

THE
ST. PETER'S CHURCH
ROME

THE
ST. PETER'S CHURCH
ROME

THE
LIBRARY
OF THE
MUSEUM
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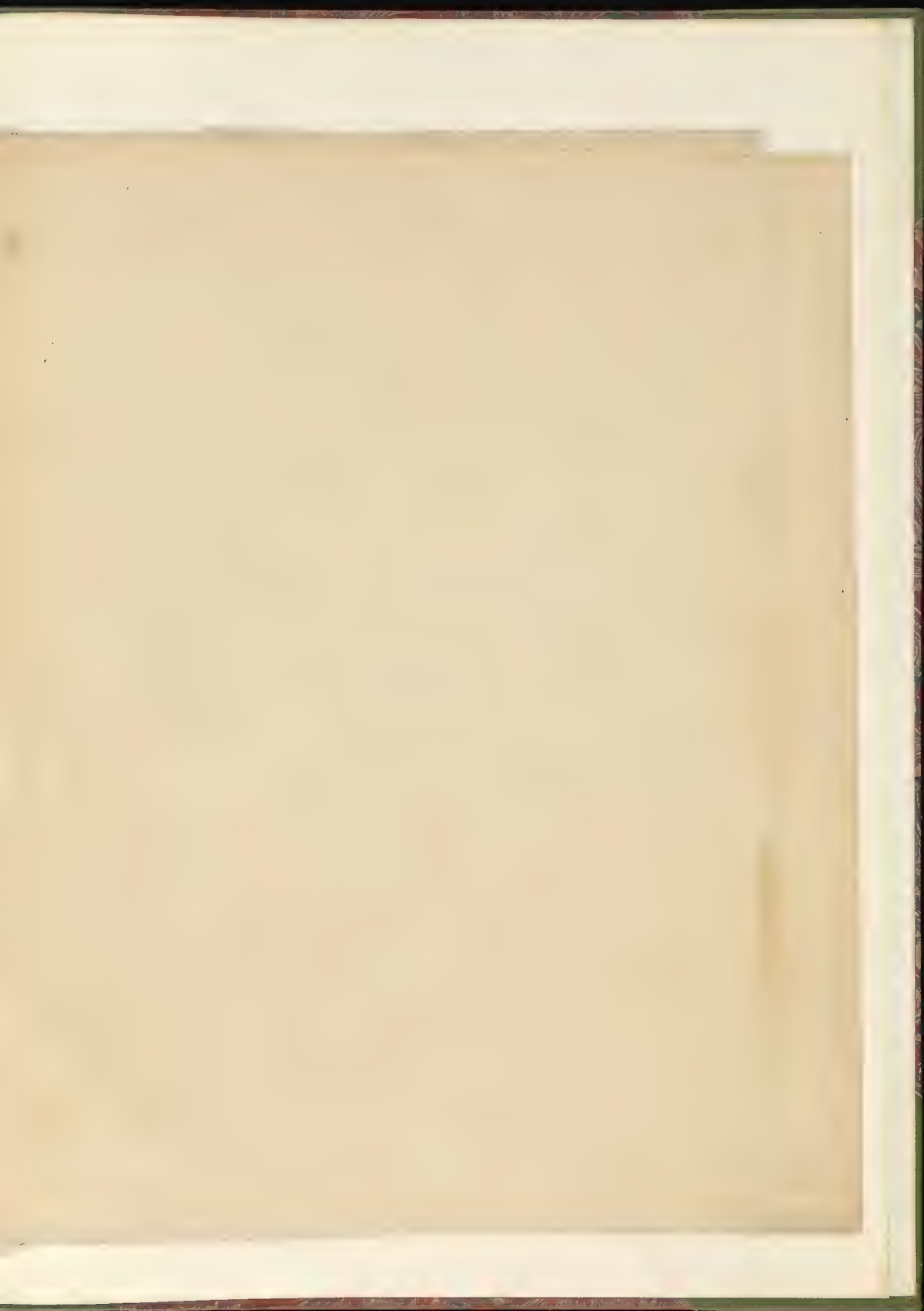
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1. Basilica di Santa Maria della Vittoria
2. Palazzo di Santa Maria della Vittoria
3. Chiesa di Santa Maria della Vittoria
4. Chiesa di Santa Maria della Vittoria
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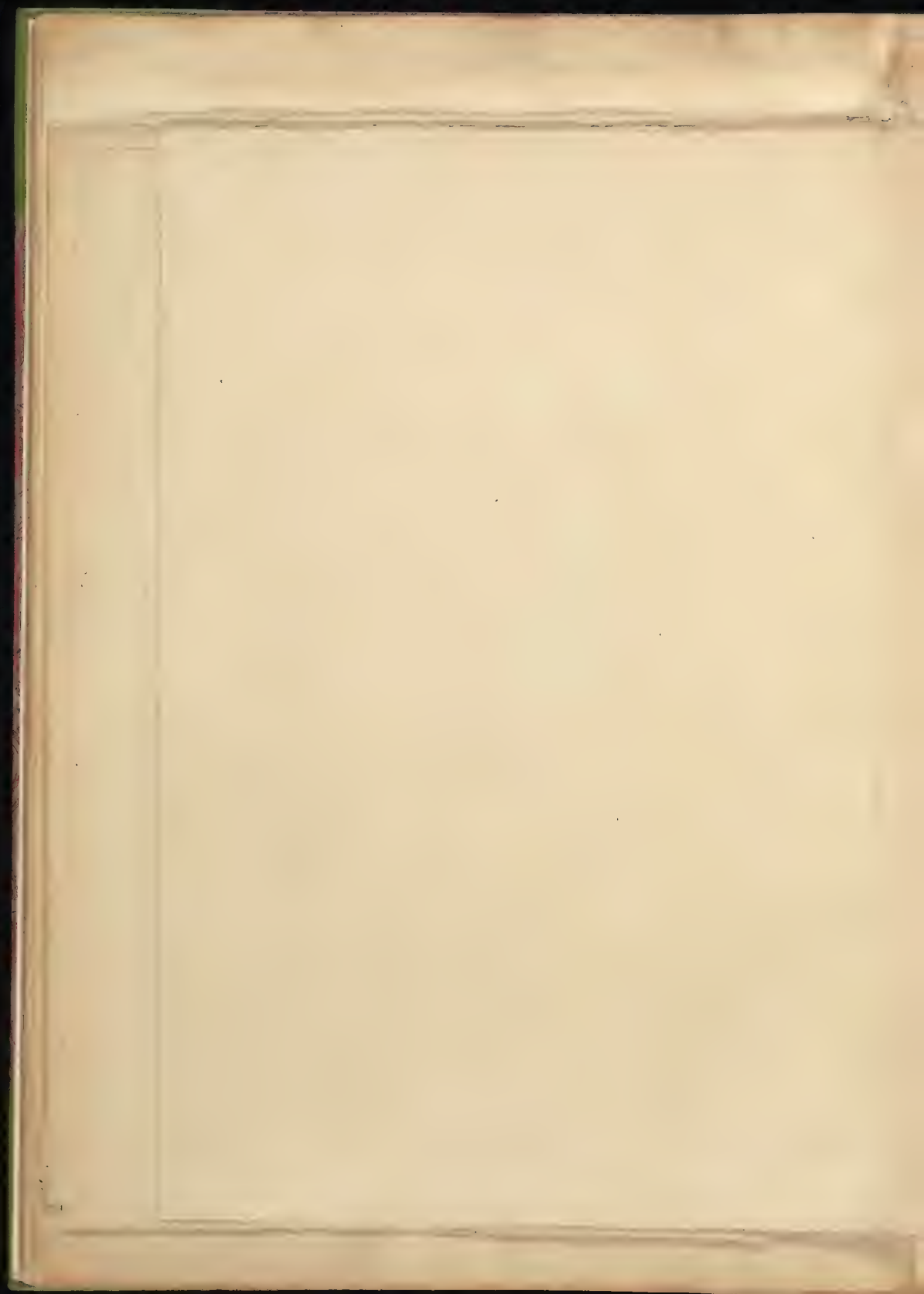


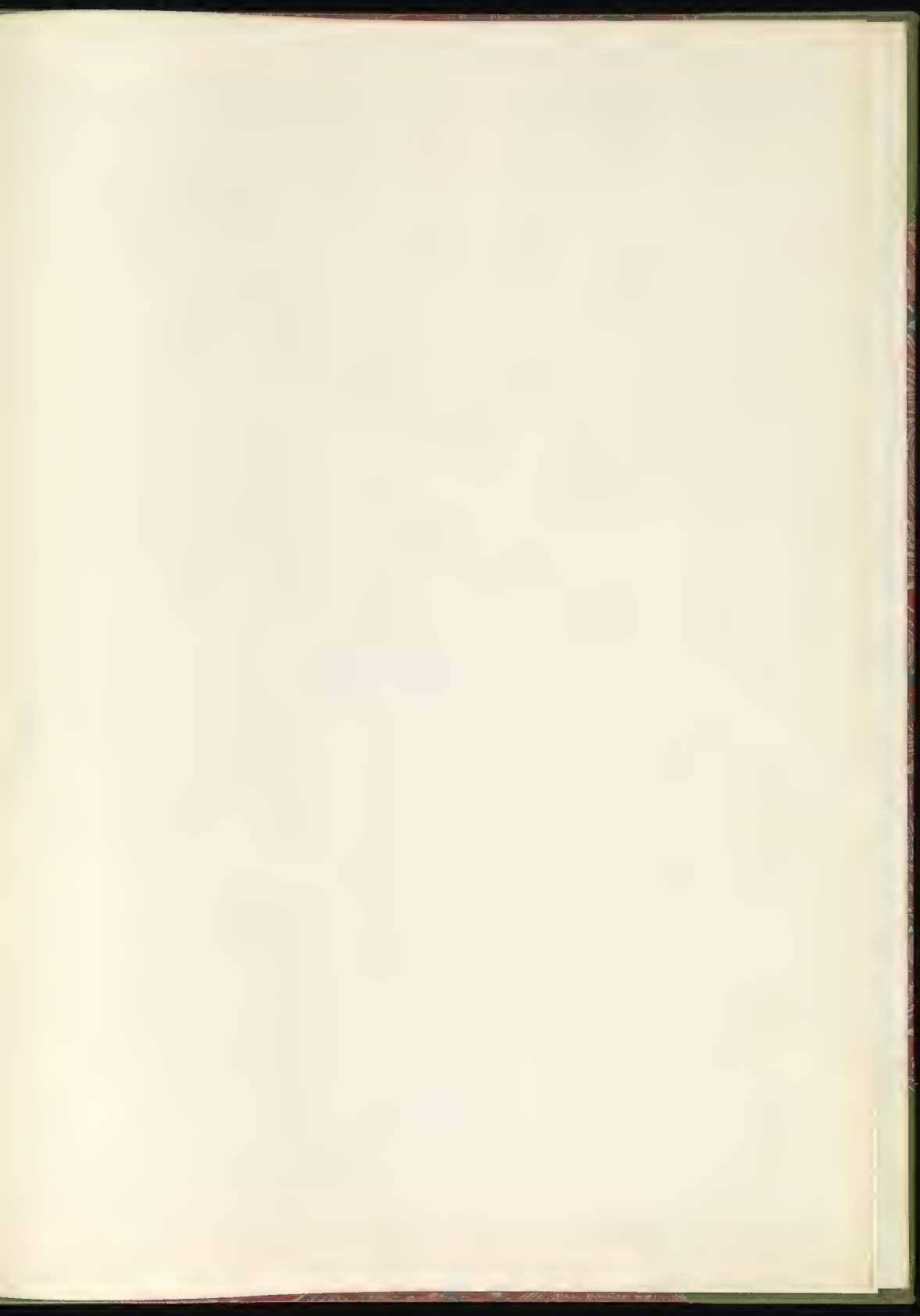


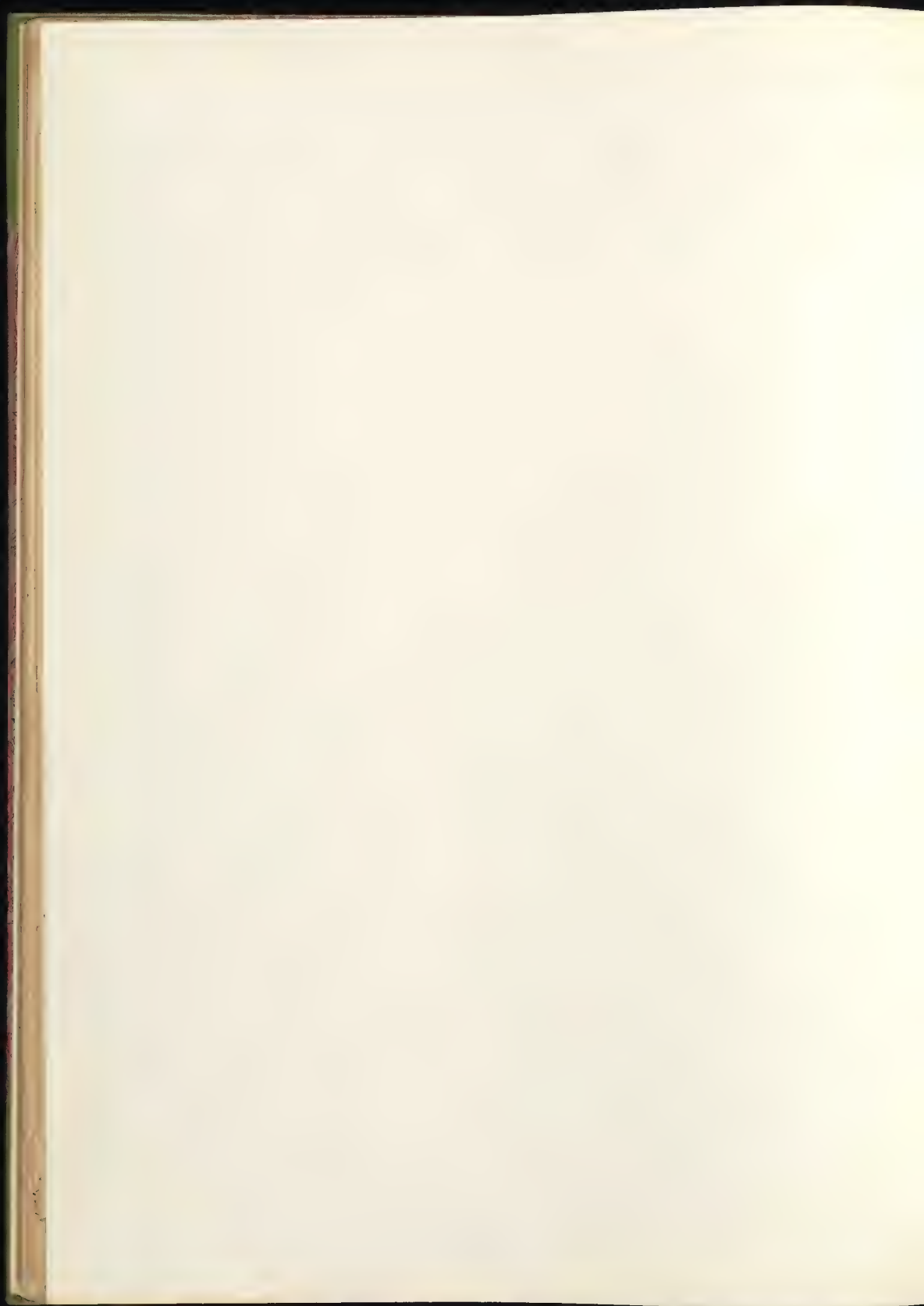
106 Villa Santi on the Janiculum
107 Farnesine Palace
108 S. Maria in Campitelli
109 S. Carlo

111 S. Maria in Campitelli
112 Precincts of the Capitol
113 Dome of St. Peter's
114 Front & Entrance to D.
115 Lodge of Raphael
116 Palace of the Vatican

117 The Vatican Museums
118 The Vatican Museums
119 The Vatican Museums
120 The Vatican Museums









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